

## Harry James Coming East

New York—Harry James will put his band on display in the Metropolitan area for the first time in a couple of years when he plays three nights at the Rustic Cabin, which is just beyond the George Washington Bridge in Englewood Cliffs, N.J. James will hold forth there on Oct. 3, 4 and 5.

This date is part of James' most extensive barnstorming tour in several years. He just finished working the West Coast on one-nighters and has begun to work his way east on the standard one-night routes.

He will play some 30 dates in the east, covering Pennsylvania, New Jersey, and New England.

The Rustic Cabin returned to its full-week, name band policy on Sept. 5 when Art Mooney opened for three weeks.

## LA Palladium Books Kenton

Hollywood—Stan Kenton's band has been set for the Palladium Ballroom for four weeks beginning Jan. 4. The current version of the Kenton crew thus will get its first Coast location showing.

Kenton will follow Freddy Martin into the ballroom. Martin will open there Nov. 25 and will stay through Christmas and New Year's. Freddy, currently in the midst of a 16 week date at the Coconut Grove of the Hotel Ambassador, will one-night on the Coast until he opens at the Palladium.

## David Rose Is Off To The Racetrack

Hollywood—Dave Rose will conduct a sympho-style ork (55 to 60 men) in a series of pop concerts, modeled after the Boston Pops orchestra presentations, on four successive Friday nights at Santa Anita's race track starting Sept. 12.

Seats and shell (borrowed from UCLA campus) will be set up in space circled by the track. Program will be slanted toward lighter classics and Rose's own treatments of melodies of Kern, Rogers, Gershwin, and other American composers.

## Music Shows Back On Air

Hollywood—Notwithstanding intrusions of TV with its devastating effects on music, indications are that the coming radio season will not be quite as bad for Hollywood radio musicians as was expected.

Looks like most of the major network shows, though with trimmed music budgets, will be back on the air. Among those already back were the two most lucrative for bandsmen—*Club 15* (Jerry Grayork-NBC) and the Jack Smith-Dinah Shore show (Frank DeVolk-CBS), Monday through Friday jobs on which the minimum stipend for sidemen is around \$300 per week.

## 'Down Beat's' Five Star Discs

The following records represent the cream of the past two weeks' crop. See pages 4 and 12 for complete record reviews.

### POPULAR

Tryng  
My Bonny Lies Over The Ocean (Decca 28375).  
Because You're Mine (Victor 10-3914).

Love Me  
Faith Can Move Mountains (Columbia 39837).

### JAZZ

Dee Gee LP (Dee Gee LP 1000).  
Rosanne (Mercury 89000).  
What Is This Thing Called Love (Mercury 8994).

### RHYTHM AND BLUES

My Song  
Half As Much (Mercury 8294).

### CLASSICAL

WILLIAM PRIMROSE with SIR THOMAS BEECHAM & ROYAL PHILHARMONIC ORCH Berlioz, Harold In Italy (Columbia ML 4542). \*Will be reviewed in next issue.

# DOWN BEAT

(Trademark Registered U.S. Patent Office)  
VOL. 19—No. 19 CHICAGO, SEPTEMBER 24, 1952  
(Copyright, 1952, Down Beat, Inc.)



UNCLE SAM'S PRIZE crooning duo, Pfc. Vito Farinola alias Vic Damone and Pfc. Eddie Fisher, ran into one another when both were on leave prior to their latest military assignments. Damone, enjoying the Army privilege of wearing civvies on furlough, had just returned from Germany and was en route to Texas. Fisher was enjoying his last days at home (in New York) before departing for Korea.

### On The Cover

## Krupa-Rich, Shavers-Eldridge Will Battle In New JATP Tour

New York—Drums will set the keynote for Norman Granz' 11th annual *Jazz At The Philharmonic* concert tour, which gets under way Sept. 12 in Hartford, Conn.

Granz has managed to set up the long-awaited drum battle of the decade between Gene Krupa and Buddy Rich for his coming tour, which winds up in Honolulu early in November.

Granz will have a full series of locked horns through his concert program. He has snared Charlie Shavers from Tommy Dorsey to blow it out with Roy Eldridge on the trumpets.

Lester Young and Flip Phillips, as in past years, will hold down the tenor chairs. A third tenor man will probably be added, possibly Illinois Jacquet or Charlie Ventura, to work with Krupa to make up a trio.

Oscar Peterson and Hank Jones will be at the pianos. Ray Brown

will be the bassist for the ensemble and the units within, and Barney Kessel will be on guitar.

### Ella Again

Of course, Ella Fitzgerald will provide the vocal highlight for the JATP clambakes.

From Hartford, the JATP unit will move into Carnegie Hall on Sept. 13, will probably play two concerts that day in the hall. Then the troupe will work through the east, head south and work westward to Los Angeles and then to Honolulu.

Granz this year is doubling up as a promoter. Simultaneously with JATP, he will be touring the Billy Eckstine-George Shearing-Count Basie concert package. (Cover art by David Stone Martin.)

### Carter Due East

New York—Benny Carter, who has spent most of the past eight years in Hollywood doing movie background work and occasional western personal appearances, will make one of his rare trips East this month, to appear as an extra attraction in Norman Granz' New York showing of the new JATP unit Sept. 13.

The alto and multi-instrument virtuoso, long one of jazz' ace composer-arrangers, will also take part in some recordings for Granz here, for Mercury release. He will not be a regular with the JATP unit, as he has to return west for film commitments.

## Music World To Salute Ellington On Silver Jubilee

New York—Duke Ellington and his orchestra are going to round out the year 1952 in a blaze of glory—to be exact, with an Ellington Silver Jubilee Celebration.

Spearheaded by Sidney Mills of Mills Music, the jubilee will mark the 25th anniversary of Ellington's ascent into the big time. So ago this fall that Sidney's father, Irving Mills, then Duke's manager, negotiated the deal that brought him to the old Cotton Club in Harlem, where the band instantly created a sensation, and, with the help of Victor records, attained international renown.

*Down Beat* will be collaborating with Mills and the numerous other Ellington roosters in no small way.

The *Beat's* tribute to Duke will take the form of a special Ellington issue, containing many exclusive photographs and features, discographical lists and hitherto unpublished details of the Ellington story.

### A Date To Wait For

Top personalities in the music world will contribute their own salutes to Ellington; the Duke himself will pen a special feature story. All this will be in the *Beat* dated Nov. 5.

For the two weeks starting Oct. 24, Sidney Mills has arranged for two "Ellington Weeks" to be observed by the entire industry. Columbia records, to whom Ellington is at present under contract, as well as Victor, Coral and other labels that have unissued or cut-out Ellington sides, will celebrate with special issues and reissues of Ellingtonia by the Duke and other artists playing his world-famed compositions.

## Laine Kills 'Em In British Bow

London—Frankie Laine really rocked London during his recently completed Palladium stint here. Laine brought out the bobby-soxer in the Britons as they screamed for and mobbed the conquering Yank.

Laine's smash hit here, described as the biggest scored by an American entertainer, resulted in the Palladium management being forced to schedule five extra matinee performances to accommodate the mobs. The theatre normally operates two-a-day.

From here, Laine moved on to Glasgow and then goes to the Continent for a concert in Paris.

## Les Paul To Play Concerts

New York—Les Paul and Mary Ford will embark on the team's first concert venture next spring. The duo, it is planned, will kick off a series of concert dates sometime around Easter.

A band and an act or two will probably accompany the recording stars. Tour will be booked through GAC.

## RIAA To Try Music Fete

New York—The Record Industry Association of America will conduct its first active public relations campaign in behalf of the music-record business in an experimental music festival in Hartford, Conn., beginning Sept. 29.

Coordinated by RIAA promotion chief Joe Martin, the individual record companies will converge on Hartford with special promotional ideas. Those of their artists who will be available at the time will make personal appearances.

## Alan Dean Hot; To Meadowbrook

New York—British singer Alan Dean, rapidly becoming a hot property since his MGM disc of *Luna Rossa* reached the best seller lists, was set to open for a 10-day stand at Frank Dailey's Meadowbrook Sept. 12, along with the Sonny Dunham orchestra and Lily Ann Carol. He has also been guesting on the Patti Page and other TV shows.

## Chuck Wayne Trio Now Has A Ball

New York—Ronnie Ball, British pianist who immigrated here six months ago and put in for his 802 card, is now a full-fledged member and is working with Chuck Wayne's trio in Hicksville, L.I. Ball, who is expected to make his U.S. disc debut shortly, has been hailed by many who have heard him as the "greatest import since Shearing."

**By Frankie Laine**

# Don't Generalize! There Is No Such Thing As A Trend



SEEN AT CIRO'S: Mr. & Mrs. Mark Stevens and Frankie Laine.

I have been asked many, many times in the past about which way the music business is going, and what the trend is, and what seems to be the current vogue and what does it look like it might be in the future. I have said many, many times, as I will again right now, that to me the only thing that seems to be constant about the music business is that it is always changing. What might be the big thing today might be the small thing tomorrow. One of the things that always amuses me is that if, for instance, folk tunes happen to be near the top, or if there happen to be two in the top 20 or 30, somebody who writes for one of the trade magazines or music magazines will say that the day of the wonderful old ballad is through and may not be coming back for a long time.

They will say that folk songs have taken over and that country music holds sway. Nobody has much of a chance, and the publishers are dying, and why doesn't somebody bring back the good old songs.

#### And So It Goes

Then, within a few short weeks, a thing like *If* or something like *Some Enchanted Evening* or a current tune such as *I'm Yours*, which is in the old tradition, may happen to hit; and so undoubtedly in a very short time you'll see an article in one of the trade magazines, by one of these same guys, that it seems like the big song is back, and that the music publishers are once more very happy, because the solid ballad looks like it's on the way back. And then within a few days a song like *Botcha Me* takes over and they have to contradict themselves again. They generalize, and I don't

## Heidt Has A New Plan For Trianon

Hollywood—Horace Heidt, intrigued by the success of the TV tie-up by which Lawrence Welk has rejuvenated the Aragon ballroom, is planning a similar operation at his Trianon.

Lee Davis, who manages the Trianon for Heidt, is negotiating with TV ops here and with Benny Strong, whose band registered well with TV audiences here during his recent Palladium stand.

## 2 Blossoms, 2 Bennies

Hollywood—Old time vaude stars Blossom Seeley and Benny Fields will be competing, on phonograph records, with their movie "personalities" from the picture *Somebody Loves Me*.

Blossom and Benny, backed by an orch under Victor Young, have recorded an album of songs featured in the picture for release by Decca. In the LP version it includes narration by Fields retelling the story of their careers, which serves as a basis for the picture.

RCA-Victor is releasing an album of the principal songs from the picture taken directly from the soundtrack and performed by Betty Hutton (as Blossom) and Pat Morgan, (see *Movie Music*, this issue), vocal double for Ralph Meeker, who enacts the role of Fields in *Somebody Loves Me*.

## One-Nighter

Chicago—A recent itinerary handed out to the men in Tiny Hill's band showed that they were to play the Avalon ballroom in LaCrosse, Wis., on Aug. 7. The bus pulled in about 10 minutes before 9 that night and the men unloaded, thinking they were to play there. Actually, the whole band walked into the ballroom and were shown to ringside tables to hear Louis Armstrong's All-Stars. Hill, evidently a leader with a soul, footed the bill for the whole night's entertainment.

## Thornhill Set For NY Statler

New York—Claude Thornhill, who is preparing to reorganize his band in California, will play at least two weeks at the Cafe Rouge of the Hotel Statler here, marking his first date in that key spot in two seasons.

Claude opens in the room on Oct. 20 following Jimmy Dorsey. Also slated for a date in the Cafe Rouge is Charlie Spivak, like Thornhill a veteran attraction for the important band spot. Louis Prima's band, reorganized after his brief fling as a single, follows Spivak, who opens in the room early in December.

## Dandridge To Belafonte Film

Hollywood—Dorothy Dandridge, who started here as a dancer and then became a successful matinee singer (thanks to training by accompanist Phil Moore), drew the top female role in MGM's screen version of *See How They Run*, a serious film drama dealing with Negro schools and teachers under segregation.

Dorothy will be featured along with Harry Belafonte, who was assigned to the movie several weeks ago following his signing of a long-term contract with the film company.

## Kathryn Grayson Signed By Victor

New York—Kathryn Grayson, whose movie contract with MGM wound up recently and thereby freed her as well from a recording deal with the parent MGM Record company, has been signed to a disc deal by RCA Victor.

Her first Victor effort will be an album with Tony Martin of the songs from *The Desert Song*, which has been remade as a movie by Warner Brothers with Miss Grayson and Gordon MacRae co-starred.

## Stearns Heads Jazz Roundtable

Lenox, Mass.—Professor Marshall Stearns presided over the fourth Roundtable on Jazz at the Music Inn, Lenox, August 17-24. The main subject, "Jazz and American Popular Culture," was dissected by 30 musicians and critics.

Among those participating were Rudi Blech; Sterling Brown of Howard University; Dr. Edmund Souchon, head of the New Orleans Jazz Club; folk singer Tom Glazer; jazz pianists Billy Taylor and Bob Greene; Rex Stewart; Willis James of Spellman College, Georgia; and the Savoy Ballroom dance champions, Albert Mims and Leon James.

## SONGS FOR SALE

.. Starring ..  
STEVE ALLEN

Since I've been doing *Songs For Sale* something has come to my attention that bothers me. That's the tendency of most songwriters to distort facts. I asked myself, if a child grows up listening to the lyrics of popular songs, will he believe a smile can keep you from getting wet on rainy days, or that you should turn your umbrella upside down to hit the penny jackpot . . . or that if you have a pain in the tummy and a ringing in your ears and you go around smelling things, you're not sick, you're just in love?

A songwriter would have you believe the reason for everything is because some guy loves some girl.

Today, I'd like to answer a few of the questions asked in popular songs and bring you the honest truth. This is stern stuff, and it may come as a shock, but I think you should know the truth.

"Why is there a rainbow in the sky? Why? 'Cause I love you . . . that's why."

This is not quite true. The reason for the meteorological illusion known as a rainbow is that drops of falling water act like a prism in splitting light into its primary colors. Rain refracts these rays into concentric color bands, following the curvature of the earth's surface in a parabola, or bow.

#### Let's Plumb The Depths

"How deep is the ocean?"

This is a question that goes unanswered in the song. Actually, according to hydraulic soundings, the average depth of the ocean below sea level is 12,450 feet; the deepest place is believed to be off the island of Mindanao, in the Phillipines, where a sounding of 35,400 feet was reported.

"How high is the sky?"

Well, that's hard to say; most scientists believe there is no end to the universe—that "UP" is up indefinitely or to infinity. The Atmosphere of Earth, which might loosely be called the "sky", goes up to at least 230,000 feet.

"Where do they go, the smoke rings I blow each night?"

It is generally agreed by science that the common smoke ring returns to its component gases immediately after its heat dissipates.

"Is it true what they say about Dixie? Does the sun really shine all the day?"

No. In the Southeastern region affectionately known as "Dixie" the sun shines for an average of 10½ hours daily during the winter, and 13½ hours daily during the summer. This averages out to 12 hours a day, which is just about average for the United States.

"What do they do on a rainy night in Rio?"

According to a survey taken on a rainy night in Rio, it was discovered that of the 1,700,000 people, approximately 800,000 stayed indoors. The others got wet.

## Swingin' The Golden Gate

# Writer, As Deejay, Learns True Meaning Of Agony

By RALPH J. GLEASON

San Francisco—For four nights in August, the four longest nights in life, I was a disc jockey. Jimmy Lyons wanted a vacation and conned me into taking his place on his midnight to 1 a.m. hassel. "It's a cinch," Lyons said. "All you do is play records."

Oh yeah? This show changed my life. For years I have agreed with Fred Allen that a disc jockey is a guy who stays up late with nothing to say and records to say it between. But now I know better. And I promise to profit by that knowledge. I have scoffed and criticized, I have carp and ranted, but I will no more. Now I KNOW what it's like and it ain't easy.

I have faced that terrible moment when you say "and now Sarah Vaughan's *Black Coffee*" and the engineer shakes his head sadly and signals that the coffee isn't black or otherwise. In fact, the record isn't there.

I have faced the wrath of the Federal Communications Commission for forgetting to say "records."

I have faced the gentleman from master control after I put the station off the air by pressing the wrong button.

#### A Declaration

Now, I know. Therefore I want to make, freely, this solemn declaration:

1. No longer will I say "That cluck can't make a simple declarative statement in English." I have started sentence in good faith, seen it spread out before me relentlessly, like the news in lights on the Times building, and realized there was no way to get out of it and salvage logic, much less grammar.

2. No longer will I say "you

think that jerk would get the names of the sidemen right or not give them." I have put John Lewis in Johnny Hodges band and God knows what else, even though I knew better.

3. No longer will I snarl "You'd think that knot-head would think of something intelligent to say about those bands." Now I know. What CAN you say the third time around?

4. No longer will I scream "Won't that six-wheeled idiot ever learn to let his guests give their own answers?" I have faced the monosyllabic interviewee who answers the most leading and provocative questions with "well, YOU know," and "man, like, you know, man, like." I KNOW, I tell you, and I'll never say it again.

Like I say, I know better now and, fellas, I'm sorry. I really am.

## Lee Konitz To Stan Kenton

New York—Lee Konitz alto star who was a member of the *Beat's* All Star Band for 1949 and '50, is the latest addition to the Stan Kenton line-up.

Konitz closely associated with Lennie Tristano for several years, was set to join the Kenton reed section last week in Cincinnati. He will be featured on the band's imminent concert tour.

## DOWN BEAT

T. M. REG. U.S. PATENT OFFICE  
VOL. 19, NO. 19 SEPTEMBER 24, 1952  
Published bi-weekly by Down Beat, Inc.  
Harold English, President and Publisher

Executive and Publication Office  
2001 Calumet Avenue  
Chicago 16, Ill. Victory 2-0310

HAL WEBMAN, Editor  
Editorial Office  
122 East 42nd Street  
New York 17, N.Y.  
Lexington 2-4562

Subscription rates: \$5 a year, \$8 two years, \$11 three years in advance. Add \$1 per year to these prices for foreign subscriptions. Special school library rates \$12 a year. Name and address must reach us before date effective. Send old address with your new. Duplicate copies cannot be sent and post office will not forward copies. Circulation Dept., 2001 Calumet Ave., Chicago 16, Illinois. Printed in U.S.A. Entered as second class matter October 6, 1937 at the post office in Chicago, Illinois, under the act of March 3, 1879. Re-entered as second class matter February 25, 1948. Copyright, 1952 by Down Beat, Inc. Trademark registered U. S. Patent Office 1949. On sale every other Wednesday.



Benny Goodman, Red Roberts, Don Elliott, Terry Gibbs, Morey Feld, Sid Weiss (Kaye Sparks Photo).

## Goodman's Seven-Man Sextet Slays Chicagoans

By JACK TRACY

**T**here's still an enormous amount of magic in the Goodman name. And much sorcery left in Benny's horn. For not only did BG, sextet in tow, pull more people and money into Frank Holzfeind's Blue Note in a recent two-weeker than ever have been enticed before, he rocked the club set after set with some of the happiest and finest music it's ever been our privilege to hear.

There were times when one might have sworn the audience was at an Army-Navy game and someone had just hauled a football 90 yards to pull one out of the fire. We witnessed the spectacle, at the end of one set, of some 500 persons standing and cheering for five minutes, refusing to let the group leave the stand.

### Tops

The impeccable, implacable Benny, obviously happy and at ease before a responsive crowd, blew wonderfully. His playing was meaningful and vibrant and not of the almost-mechanical quality that has marred some of his records in the last few years. And it is of course unnecessary to comment upon his mastery of the instrument.

But right on Benny's heels every night was the fantastic Terry Gibbs, first playing with Benny, then coming and pushing behind him, then playing some brilliant solos. The two complemented each other perfectly, really thrilled listeners with their faultless interplay on racehorse-tempo things like *World Is Waiting for the Sunrise* and *After You've Gone*.

### Break-Up

Don Elliott was the other hornman, doubling on trumpet and melophone and a couple of times a night working the two-men-on-vibes gimmick with Terry that completely broke up the house. It's one of those natural show-stopper gimmicks that can be used no more than once a show. Nothing else can follow it.

The four-man rhythm section, which made the group a seven-man sextet, was unobtrusive but

## Bluebird Flies In, Carrying Classics

New York — RCA Victor once again will revive its Bluebird label. But, whereas in the past Bluebird represented mainly pop dance band catalog, the label will be used to introduce a low-priced classical LP and 45 line. The 12-inch LPs in the line will be priced at about \$3.00.

RCA's move is the first serious one made by a major discery to get into a low-priced classical business. The label, for material, has recruited recordings by some of its second line artists, and artists who no longer are affiliated with the company. These include Antal Dorati, the Robin Hood Dell Orchestra, George Szell, and Ania Dorfman. Repertoire for the first release will include mainly a cross-section of warhorses, including the Tchaikovsky Piano Concerto No. 1, Scheherazade, Swan Lake ballet music, Strauss Waltzes, etc.

## Trummy Back, Joins Satchmo

Honolulu — Trummy Young, trombone star remembered for his work with the Jimmie Lunceford band and later as one of the early JATP troupe members, will return to the United States after having resided here for the past five years.

Young is coming back to join Louis Armstrong's All-Stars. He will replace Russ Phillips in the line-up after Louis completes his current Paramount Theater stint in mid-September. Trummy will be joining in time to make Louis' European jaunt, which begins Sept. 20.

## Hines Digs For Talent

Hollywood — Earl Hines, current at the Oasis with his sextet, may hit the concert circuit with a touring package early in 1953, but will hold over on his local stand at the Oasis for some three months, during which he will add a "talent quest" twist to his regular offerings for the purpose of uncovering new attractions for his contemplated unit.

## Look, No Hands! Gisele Lost Fiddle, Hit As Singer

By HAL WEBMAN

"I'd always wanted a record contract, but I never dreamed that it would happen," declared Gisele MacKenzie during her recent visit to New York. "I've just been very lucky."

A year and a half ago French-Irish Gisele was working on a local radio station in her native

Toronto, Canada.

"Somebody from Campbell's Soups heard me, I think—I never did really find out," continued the tall, slender blonde. "At any rate, Campbell's got me to come to Hollywood to fill the vacancy left by Jo Stafford on the Club 15 radio show. One month later, the Coca-Cola people—I had done some guest shots on their Percy Faith program from time to time—called me to work on their new Mario Lanza radio show.

"And one week after that, my dream was fulfilled. Capitol Records sought me out and signed me to my record contract."

### Unsolicited

This all sounds cut-and-dried, but experienced show folks will tell you that this sort of "luck" doesn't grow on trees. What makes this MacKenzie case history even more phenomenal is the fact that none of her big "breaks" was so solicited!



Gisele MacKenzie

Gisele is a graduate of the Royal Conservatory of Toronto, could just as easily have become a concert violinist as a popular

singer.

"Thank God I don't have to fiddle anymore. But were it not for a particular Naval lieutenant, I might not have been saved," said Gisele. "This officer led a band during World War II. I was doing some singing, informally, in canteens and he heard me one night. This was when I was about 16. Well, the lieutenant advised me to become a singer. I forgot about it then."

"But I ran into him shortly after the war, and he insisted that I ought to become a singer. The officer was Bob Shuttleworth—he's my manager today."

### Classical Training Helped

"I've always been grateful for my classical training. It was especially wonderful in helping me with reading. To work with a symphony or in string quartets as I did, you've got to read fast and well. It makes everything so easy for me today when we have to read down new arrangements for the radio shows. Still, I was glad to be unhappy when somebody stole my fiddle a couple of years ago—right out of the car. It was a good instrument too, a rare one from Italy."

Gisele just finished working her first series of American personal appearances. Her major job was in New Orleans, where in a few weeks she captivated the town to the point of provoking a jumping-off point of interest in her latest recording, *Adios*. The jockeys there (Turn to Page 7)

## Strictly Ad Lib

### NEW YORK

Johnnie Ray is going to be a father . . . The Weeper will probably go to Europe in the spring to work the Palladium in London . . . George Shearing's manager, John Levy, took over the management of The Ravens, and switched the group's booking office from Universal Attractions to Associated Booking . . . There's a rumor that Tommy Dorsey may return to MCA and close up his own booking operation. Other ex-MCA bands who left and have returned in recent months include Freddy Martin, Xavier Cugat and Spike Jones . . . MCA incidentally, will get into the concert action this season and has five packages in preparation: Martin and Lewis, Ted Lewis, Carmen Cavallaro, Hildegarde, and Morey Amsterdam will be the headliners.

Eartha Kitt has been signed to a Victor recording contract as the result of her work in the *New Faces* original cast album . . . King Guion was signed by Coral Records as the result of his effort on the Saturday Night Dance Party TV show . . . Ahmad Jamal opened at the Embers . . . Ray Anthony has been booked into the Thunderbird, Las Vegas, for two weeks beginning October 30 . . . Yank Lawson and Bobby Haggart completed an album of 32 college fight songs, one in Dixieland and in medleys for Decca . . . Decca is introducing a "Curtain Call" series with a big exploitation. Series will house many of the firm's ancient hit platters as well as a group of other featuring veteran show biz personalities like Eddie Cantor, the late Al Jolson, Sophie Tucker, etc.

### CHICAGO

This city was swinging in top form at one point a couple of weeks ago. All in the loop at the same time were Benny Goodman Sextet at the Blue Note; Charlie Ventura's and Johnny Lane's bands at the Preview; Illinois Jacquet at the Capitol; Jimmy Ille at the Brass Rail, and the very hip Steve Condino-Jerry Brandow team at the Chicago theater . . . Roy Kral is doing club dates around town as a single . . . Eddy O'Neal's fine dance band out of the Palmer House after three years and to the Chase in St. Louis.

Dan Burley, on the staff of *Ebony* here, is holding Monday night Skiffle Parties at the Hotel Sutherland. Leon Abbey's trio is featured . . . Horace Henderson's band still holding down the stand at the Strand, on Cottage Grove . . . Rosie Clooney worked the Chicago theater on Aug. 29 for a week.

### HOLLYWOOD

Roger Beck, music columnist for the Los Angeles *Mirror*, set for first shot at one-nighter band promotion as impresario for the Luis Arcaraz Aug. 30 stand at Shrine auditorium ballroom here . . . Shelly Manne does a vocal in Shorty Rogers' score for the soon-to-be-released UPA animated cartoon short, *Hotsie Fotsie*, which despite the title, is expected to carry one of the most interesting film scores to come out of Hollywood . . . Mildred Jovien, wife of Hal Jovien, former *Billboard* and *Down Beat* staffer now with MCA's radio and TV department here, is making an excellent recovery from her recent heart attack. Out of the hospital and resting at home . . .

### NEW ORLEANS

Polly Bergen follows Candy Candido into the Cotillion Room of the Jung Hotel . . . Liberace opens at the Swan Room of the Hotel Monteleone on Sept. 23 . . . Around The Town With

Mr. Brown, local TV offering, featured the Sharkey Bonano package recently; Tony Almerico and his Dixieland All-Stars did the show two weeks previously . . . Sharkey's two-beat version of *Auf Wiedersehen Sweetheart* has stirred local excitement . . . Rosalind Paige, singing fine (and completely clothed throughout the act) headlining at the Club Continental, local stripper.

### BOSTON

Fall planning has been occupying the competitive energies of Boston night club owners. Billie Holiday will reopen Storyville at the Hotel Buckminster Sept. 4 and the New Haven Storyville will also begin again at about that date . . . Wild Bill Davison was scheduled to launch the Savoy Aug. 29. Reports are that his unit is set for eight weeks . . . The Hi-Hat, as usual, is undecided about fall policy . . . Work prospects for local musicians this season are encouraging. Binstrub's in South Boston, after clicking with Patti Page in early summer, will go big time this fall, and the Latin Quarter may also reopen on a name basis with local bands.

The Schneiders are now operating The Meadow in partnership with Vaughn Monroe and have large entertainment and music plans for the club . . . Sugar Hill will continue its successful policy of imported acts and Boston bands. Its owners are trying to outbid Storyville for several of George Wein's key attractions . . . Johnny Hartman did so well at Sugar Hill the week of Aug. 11, he was held over another seven days.

### SAF FRANCISCO

Luis Arcaraz playing a string of one-nighters again through California, hit Oakland for a date at Sweet's with Guadalupe Carlos promoting . . . Stan Kenton's concerts were not carried by NBC's outlet here for several weeks but a barrage of letters persuaded them to tape and play it later . . . Yma Sumac did sensational business at the Mark Hopkins. She was followed by the Andrews Sisters who in turn will be followed by Carmen Cavallero, Beatrice Kay, Carmen Miranda with Benny Strong handling the house band chores for most of it and Del Courtney coming in late in the season.

Anita O'Day's two weeks at the Black Hawk in August were followed by a week of the Four Knights with Red Norvo's Trio opening September 9 for two weeks and Stan Getz coming in Sept. 23. Looks like Errol Garner will work the club later this fall . . . Lionel Hampton's week at the Paramount at the end of August featured a house band with six bassmen and nine guys who formerly worked with Hamp. Regular three ring circus, which started with a parade up Market Street boosting Hampton for "Vibes President." Ouch!

### LONDON

Frankie Laine arrived here for his Palladium season and set about buying antiques. Why? "I've got an antique shop back in Hollywood." Do you know anything about them? He shrugged. "Well, no." . . . Benny Lee, former poll-topping vocalist, will undertake Scottish dates scheduled for Burl Ives, who was taken ill in Honolulu . . . Fred Dambman, ex-General Secretary of the Musicians' Union, died on August 7 at 71. In his 16 years of office terminating in 1948, he increased MU membership from 6,000 to 25,000.

# The Perils Of Pelleas, Or How Come Ya Do Me Like Ya Do?

By ROB DARRELL

The lifted-pinky set always has been in a special dither over Debussy and nothing has ever set its lavender aviaries in a more agitated flutter than his masterpiece—the unique tone-drama of *Pelleas et Melisande*. But P&M isn't monopolized by any one group. It rocked musical Paris at its public preen in 1902 . . . and in the following years, as the origina *Melisande*, Mary Garden, succeeded in making it known throughout the whole world of music, it became the most controversial, the most ridiculed and the most ecstatically admired (and in certain respects, the most imitated) of operas . . . Now, fifty years later, it fans the old fires anew in a superbly recorded Ansermet edition, starring Pierre Mollet and Suzanne Danco, issued on four 12" LP's, complete with French and English texts, as London set LLA 11.

Veteran phonophiles probably will be more reserved in their praise than younger connoisseurs. Of course, the former can't deny the glowing splendor of the Suisse Romande orchestral playing and its perfect re-creation in one of the finest of FFRR technical achievements . . . But for them, Mollet and Danco, along with Reyfuss, Vessieres, Bouvier and Wend, are palid both as singers and dramatic interpreters in comparison with Panzera, Brothier, Vanni-Marcoux, et al., or Maguenat, Neapolous, Dufranne, et al., of the French HMV and Columbia excerpt-albums of the late Twenties . . . or with Jensen, Joachim, Etcheverry, et al., of the widely acclaimed Desormiere—French HMV complete set of 1942, re-issued last year on three 12" RCA Victor LP's, LCT 6103.

## What To Say?

For its atmospheric evocation, as well as for its projection of the acting-singing roles, the Desormiere edition remains unsurpassed and perhaps unsurpassable . . . In the new set, the cast itself is merely satisfactorily competent—but the vocalists play only a minor part in the coruscating incandescence of sound textures that gives Ansermet's version its supreme distinction and its irresistible, hypnotic fascination.

It's futile, if not impossible, to describe *Pelleas* to anyone who doesn't already know it. And to those whom it leaves cold, or irritated, or baffled—how can anyone effectively praise its astonishing

J'étoffe ici . . .

And yet . . . for all its artificiality and preciousness, perfection is an ideal we should be the worse for never having known . . . Taste it, certainly. Surrender for at least a few hours to its drugged, other worldly mesmerism . . . But when the gorgeous sounds from these truly spell-binding records finally fade into the ultimate perfection of sheer silence, don't forget to awake to reality again!

For, as *Pelleas* himself exclaims at the end of the scene in the Vaults of the Castle: "J'étoffe ici . . . sortons!" . . . i.e., "I'm smothering . . . let's get out of here!" Or, as Peter Arno, I think, once put it even more expressively: "You're so good to me . . . and I'm so tired of it all!"

# Dextrous David Saperton Is Pianist On A Flying Trapeze

By ROB DARRELL

Mebbe Bill Blake went a little too far in claiming that "the road to excess leads to the palace of wisdom" . . . but Oscar Wilde certainly had something when he noted that "moderation is a fatal thing; nothing succeeds like excess!"

In musical virtuosity, f'rinstance, there's a certain horrid fascination to the peanut-whistle gals, Erna Sack' and Yma Sumac's effortless cavorting on the vocal high-C wires . . . And sweating yourself, or hearing normal pianists' labor, over any ordinary kind of 10-finger exercises, there's both dramatic excitement and incredulous thrills to be derived from a few rare supermen's ability to race at phenomenal speed through the fantastically complex convolutions of ultra-virtuoso piano scores.

Perhaps the greatest of these pianistic Men from Mars was the late Leopold Godowsky, who-bored by the "petty" difficulties in Chopin's *Etudes*—amused himself by putting a little cement in the biscuits to make them really hard . . . He elaborated some 12 of the original 27 (Op. 10, Op. 25, and the three posthumous *Nouvelles Etudes*), sometimes shifting a florid right-hand part to the normally lazy left hand, sometimes giving the whole works to the southpaw, and elsewhere (with the *Black Key* and *Butterfly* études for example) combining two pieces

for simultaneous performance.

Few of even the most famous pianists of today dare tackle these transcendental studies, but one man who can and does is Godowsky's disciple and son-in-law, David Saperton. He's active only as a teacher now, I believe, although some concert-goers may remember his sensational public appearances of some 30 years or more ago, but he's just re-emerged on LP's (in his sixties) to show the young people how the 88 can be really blitzed—and it's some explosion!

His three Command Performance discs are devoted to six Chopin études and seven of the Godowsky studies based on them (1201) . . . six more études with four studies, including two sets of combined études (1202) . . . and the 15 remaining Chopin études alone (12-03). Plus for good measure, two of Godowsky's "symphonic metamorphoses" of music by Johann Strauss: that on *Fledermaus* themes is included in 1201 and that on the *Artist's Life* waltz on 1202 (superceding a long cut-out 1941 version on RCA Victor 78's).

# CLASSICS IN CAPSULE

Current disc and album releases with ratings and once-over-lightly commentary by classic specialist, R. D. Darrell. LP's only are listed. The ratings (separate for musical performances and technical recording quality) are \*\*\*\*\* Excellent, \*\*\*\* Very Good, \*\*\* Good, \*\* Fair, \* Poor.

## STANDARD WARHORSES

DISC DATA	RATINGS	COMMENTS
BEETHOVEN: 4th Piano Concerto, Badura-Skeja & Vienna State Op. Orch.—Scherchen. WESTMINSTER WLS143, 12".	★★★★★ Performance ★★★★★ Recording	• Everything but magic! Young B-D plays immaculately . . . his sparkling piano tone and Scherchen's warm-voiced Viennese orchestra are reproduced with beautiful clarity . . . Yet for all the lucidity of this fine version, I'll still cling to the less well recorded, but more richly poetic and far more deeply moving Gieseking-Karajan version on Columbia (last-reviewed Sept. 10).
BEETHOVEN: The Creatures of Prometheus, complete. London Phil.—Van Beinum. LONDON LL2577, 12".	★★★★★ Performance ★★★★★ Recording	• Concert Hall (1950) LP-premied this ballet score, of which only the Overture is usually heard, but this new edition enjoys markedly superior recording. Van Beinum does his spilt-level best to bring the score's many innocuous music back to life, but except for Beethoven specialists it isn't likely to offer much more than a rather pale charm with moments of juvenile gusto.
BERLIOZ: Harold in Italy. Wm. Primrose, violin & Royal Philharmonic—Beecham. COLUMBIA ML 4542, 12".	★★★★★ Performance ★★★★★ Recording	• "Harold," in the Primrose-Koussevitzky 78's of 1945, attained wide circulation and fame only slowly . . . Today there should be a much readier acceptance of this superseding version, in which Primrose surely plays better than ever . . . Beecham provides a more skillful if perhaps less exciting orchestral job than Koussevitzky's, and, best of all, the topnotch modern recording captures every detail of Berlioz's magical scoring. And, once you've heard it, the nostalgic Pilgrims' theme will lovingly haunt you the rest of your life!
MUSSORGSKY: Night on Bald Mt. & SAINT-SAËNS: Danse Macabre. INR Sym.—André. CAPITOL H8169, 10".	★★★ Performance ★★★ Recording	• The devilish doin's up on Old Baldy (more Rimsky's writing than Mussorgsky's) need <i>Fantasia</i> film illustrations to scare even a kid nowadays . . . while the <i>Danse macabre</i> now sounds fit only for a Musak background to a Mme. Tussaud waxwork horror show . . . However, Franz André gallops through them with great energy and his rather coarse orch. is ultra-powerfully recorded.

## NEW DIRECTIONS

BERNSTEIN: 3 Dances (Fancy Free) & WALTON: 4 Dances (Façade). Phila. Pops.—Hilberg. COLUMBIA AAL 17, 10".	★★★ Performance ★★★ Recording	• Lennie's <i>Dancon</i> , <i>Waltz</i> and <i>Galop</i> are rough, lively affairs, as befit the callous-on-leave who dance them in the ballet <i>Fancy Free</i> . The <i>Tarantella</i> , <i>Popular Song</i> , <i>Country Dance</i> and <i>Scotch Rhapsody</i> from the orch. suites of <i>Façade</i> have much more real humor, dash and ingenuity, but Hilberg's slapdash readings can't compare with those in the complete, original work (COL. ML 2047).
FALLA: 3-Cornered Hat Ballet, complete. Suisse Romande Orch.—Ansermet. LONDON LL598, 12".	★★★★★ Performance ★★★★★ Recording	• Modestly announced as the "greatest recording ever made," this doesn't fall far short, at that, of living up to its grandiose billing . . . Suzanne Danco is too refined in her grief echo-chamber soprano solo hits, but Ansermet makes the most of the flashy, if not very substantial, score. And it's a pleasure to hear something besides the familiar three dances (by which we usually know this work), even though they do remain the best music in the ballet—and the quintessence of what non-literates think of as "Spanish" music.
SERLY: Unacc. Sonatas & STRAVINSKY: Suite Italienne. Franco Magnes, violin. BARTOK BR 906, 12".	★★★★★ Performance ★★★★★ Recording	• Although Tibor Serly's sonata sub-title is "In Modus Lascivus," the reference is to a medieval mode—not to any musical lewdness. Highly specialized stuff, it's mainly of technical interest, especially for its brilliant 3rd mvt. pizzicatos. The blend of gentle <i>Forgolé</i> tunes and Stravinskian devilishness (drawn from the ballet <i>Pulcinella</i> ) is in both naughtier and much more fun. Magnes (here with Juilliard pianist David Garvey) does a first-rate fiddling job and the suite is packed with both melodicness and vivacity.
SHOSTAKOVICH: Piano Quintet. Victor Aller, piano & Hollywood String Quartet. CAPITOL PS171, 12".	★★★ Performance ★★★ Recording	• My sup runneth over . . . this is one of the days I earn my money the hard way! This work won Shostak a Stalin Prize of a hundred grand (in roubles, natch!), but to my undialectic ears and nose, it stinks . . . And worse than one pig under a gate, is a pair of such pugine squeaking and breast-beatings . . . If it makes any difference to you (and I certainly hope not), the London version is somewhat less harsh on the instrumentals played by the ensemble, but it's more richly recorded while the Capitol edition has much more energy and drive and is more powerfully (and coarsely) recorded. Comrade Dmitri himself probably would prefer the later cut of sheer perversity, but as for me, I cry: "Plague on both your houses!"
SHOSTAKOVICH: Piano Quintet. Chigli Quintet (Sergio Leroni, piano). LONDON LL500, 12".	★★★ Performance ★★★ Recording	• I never fully shared the public enthusiasm for this Fifth in its palmer days, but it's stirring it more closely now, and it's still a most diverting listen. I have no qualms about at least its crediting immaturity. Now it certainly impresses me much more than it ever did before. Probably this is partly due to Horowitz's superiority in recording (and performance) over Redzincky's 1942 version. Here, the big-bang finale almost comes off . . .
SHOSTAKOVICH: 5th Symphony, Op. 47. Vienna Symphony—Janáček Horenstein. VOX PL 7610, 12".	★★★ Performance ★★★ Recording	• Braff, Al Drootin, Joe Cochrane, George Wein and the entire Sabby Lewis band, which appeared between sets of their regular gig at Sugar Hill.

# Look Out, Meade Lux—Prof. Bernstein Beats Lotta Boogie!

Boston—Composer-conductor Leonard Bernstein headlined an unprecedented jazz benefit at Storyville, the Hotel Buckminster, the night of August 13. Playing jazz piano for the first time in seven years, the young Brandeis University professor broke it up in a quartet performance with Pee Wee Russell, Marquis Foster and bassist Jimmy Woode. Bernstein played a second vigorous set in which he was also joined by J. C. Higginbotham. He scored a third time as soloist in a piano-thundering version of the *Honky Tonk Train Blues*.

Over 450 enthusiasts, overflowing into the lobby, jammed the club in response to an appeal to raise money for the Storyville musicians who were burned out of instruments, clothes and money in a fire that destroyed their summer residence on the North Shore. Another 150 attended a simultaneous benefit that night at the Hawthorne Inn in East Gloucester where Johnny Windhurst's band was the main attraction.

In addition to Bernstein, Pee Wee and Higginbotham, the Boston benefit was sparked by Ruby

Musical high point earlier was the Bernstein-Pee Wee Russell dialogue, an event which excited Bernstein to plan a renewed interest in jazz activity. Even the usually reticent Pee Wee avowed it was a moving experience.

Storyville owner George Wein, much affected by the remarkable response of local jazz supporters, announced that approximately \$1200 had been collected for the victims of the fire. Local disc jockeys and a few members of the Boston press aided considerably in publicizing the benefit.



LOVELY CAMILLA WICKS, whose bow to Sibelius earns the Rob Darrell seal of approval, is a talented youngster, still in her early 20s, who has earned most of her fame in Europe, where she has made several tours. She has two strong ties to jazz; her husband is a young west coast bandleader and her sister, Virginia Wicks, is Manhattan's foremost feminine flack in the pop and jazz fields.

**Instruments On LP—4****What's What With The World Of Woodwinds**

By ROB DARRELL

Following up our LP-survey of individual woodwinds (flute, clarinet, oboe and English horn and bassoon, in the Beat July 30, Aug. 13 and Aug. 24), we come now to recorded examples of ensembles made up of three or more different woodwinds. But since long custom has linked the French horn closer to rule out the majority of ensembles than to other ensemble works in which a horn is included. (Later installments in the strict woodwind definition have this series will cover the solo French horn repertory and that

in which two or more horns are used with strings or other brass instruments.)

First, examples of woodwinds (sometimes with French horn) playing alone i.e., without piano or strings.

**Woodwind Trios**

The LP list seems inexplicably brief: besides the Milhaud *Pastorale* for oboe, clarinet and bassoon (R. Gomberg, Shapiro, Garfield) on Elaine EMS 6, there are only the *Ricercare a 3* (for the same combination) and perhaps one or two canons in the Vuataz arrangement of Bach's *Musical Offering*, as recorded by an ensemble under Scherchen in Westminster WL 5070.

**Woodwind Quartets**

Again only two items, but the

first is outstanding: the set of six Rossini *Quartets* for flute, clarinet, bassoon and French horn (Panitz, Simonelli, da Dario and Taylor) in Classic 1010—Beat-reviewed July 30, and again worth lively recommendation. The other is a curiosity, Rimsky-Korsakoff's settings of three *Russian Folksongs*, arranged by Nazarov for flute, oboe, clarinet and bassoon, and played by the Shuman Woodwind Ensemble in Circle L 51-103, which features primarily the Rimsky *Trombone Concerto* (Beat-reviewed June 4).

**Woodwind Quintets**

This is perhaps the most often heard combination, although actually the normal grouping of flute, oboe, clarinet, bassoon and French horn is far from ideal as a homogeneous blend of sonorities. But, anyway, here we have: Fran-

tisek Bartos's incidental music to *Le Bourgeois Gentilhomme* (Hertl, Smetacek, Riha, Prochaska and Bidlo) on Mercury MG 15009 . . . Berezowsky's *Suite*, Op. 11 by the New Art Quintet (Panitz, Kaplan, Simonelli, da Dario and Taylor) on Classic 1003 . . . Bozza's *Variations sur un thème libre* by the New York Quintet (Baron, A. Goltzer, Shapiro, Garfield and Alonje) on Esoteric ES 505 . . . Irving Fine's *Partita* (1948) by the New Art Quintet (as above) on Classic 1003 . . . Hindemith's famous *Kleine Hymnusik*, Op. 24, No. 2, by the Fairfield Ensemble (Bennett, Schulman, Weber, Sharroff and Klein) on Stradivari 606 . . . Ibert's *Trois Pièces Brèves* and Milhaud's *La Cheminée du Roi René* are also played by the same group on the same Stradivari record; the Ibert work appears again by the New York Ensemble on Esoteric ES 505, and the Milhaud again by the New York Quintet (as above, but now with Ralph Gomberg as oboist) on Elaine EMS 6 . . . Milhaud's two *Sketches* are included both in the Classic 1003 and Esoteric ES 505 discs mentioned above. Antonin Rejcha's *Quintet*, Op. 100, No. 4, is played by an unspecified ensemble on Oiseau Lyre 23 . . . Schoenberg's *Quintet*, Op. 26, by the Metropolitan Quintet on Dial 13 . . . and Taffanel's *Quintet* is another of the works included in Esoteric ES 505 . . .

**Woodwind Sextets**

Beethoven's *Sextet*, Op. 71 for 2 clarinets, 2 bassoons, and 2 horns, by the Vienna Philharmonic Wind Group on Westminster WL 5003 . . . Janacek's "Youth" *Sextet* for flute, oboe, clarinet, bass clarinet, bassoon and horn is played by Hertl, Smetacek, Riha, Kotas, Prochaska and Bidlo on Mercury MG 15009 . . . and the superb Mozart *Divertimenti* Nos. 8 (K. 213), 12 (K. 252), 13 (K. 253) and 14 (K. 270) are beautifully played by Mayerhofer and Doerrschmidt (oboes), Freiberg and Kainz (horns), Ohlberger and Hanzi (bassoons) on Westminster 5103 . . .

**Woodwind Octets**

Beethoven's *Octet* in E flat, Op. 103 is available on three LP's: Westminster WL 5003 (with the *Sextet* above), Vox PL 6130, by an ensemble under Fernand Ouabroudous, and perhaps best in Elaine EMS 1, where it is coupled with Beethoven's *Rondino* in E flat, and both played by Labate and Roth (oboes), Shapiro and Kreiselman (clarinets), Miranda and Alonje (horns), Garfield and Mucci (bassoons) . . . Attributed to Haydn, but probably actually written by someone else, are No. 1 of the "Zittauer" *Divertimenti* (containing the famous St. Antoni chorale theme that Brahms used for his "Haydn" Variations) and the *Octet* in F major. Both are scored for oboes, clarinets, bassoons, and horns (in pairs) and the former is played by members of the Winterthur Symphony under Kromar on Concert Hall DL 5 (limited edition), the latter by the Vienna Philharmonic Wind Group on Westminster WL 5002 . . . Mozart's *Serenades* Nos. 11 (K. 375) and 12 (K. 388), scored for the same combination, are played by the Vienna Philharmonic Wind Group on Westminster WL 5021 and by Kell's Chamber Orchestra on Decca DL 9540.

**Larger Ensembles**

The only *Nonet* for woodwinds alone (flute, two oboes, two clarinets, two bassoons and two horns) is Gounod's *Little Symphony* by members of the Bavarian Radio Orchestra under Josef Strobl on Mercury MG 10033 . . . Richard Strauss's *Serenade* for 13 Winds (in Janssen's Artist album) hasn't been transferred to LP's, as far as I know, so the field here is held alone by the magnificent Mozart *Serenade* No. 10 in B flat, K. 361, scored for paired oboes, clarinets, bassoon and four French horns. The latest, and probably only fully complete edition, is by the Vienna Symphony Wind Group on Vox PL 7470, which probably supersedes an earlier Vox release, PL 6020, by the Hewitt Ensemble.

only a  
**CONN**  
will do . . . for Russ Phillips  
featured Trombone  
with Louis Armstrong

Russ, whose particular choice is the Conn 32H trombone, says—"Conn builds the finest trombone in the world. Only a CONN will do for me." Russ has played Conn trombone for 15 years!

There's a CONN trombone to meet your needs, too—12 different models available, each a "particular choice" of top trombone players in every field of music. See your Conn dealer for demonstration trial, or write for literature on instrument of your choice.

**CONN BAND INSTRUMENT DIVISION**  
C. G. CONN Ltd., Dept. 971, Elkhart, Indiana



Left: RUSS PHILLIPS and his Conn 32H back up the great "Satchmo" in a manner that has made dancers and listeners enthusiastic from coast-to-coast. Photo taken during the band's recent engagement at the Blue Note in Chicago.

MORE TOP PROFESSIONAL TROMBONE MEN  
PLAY CONN THAN ANY OTHER MAKE!

(Partial list of CONN users, below)

RAY SIMS and DICK NOEL both with Les Brown...the great BILL HARRIS consistent Poll Winner ... GORDON PULIS with the New York Philharmonic... LEW McCREADY,

lead trombone with Harry James... EMORY REMINGTON, famed instructor at the Eastman School of Music...TURK MURPHY, fine Dixieland artist, leader

of Circus Jazz Band. TOMMY PEDERSON with Frank De Vol's fine band...GLENN HUGHES with the Henry King orchestra...IRVIN VERRET with Phil Harris, NBC.



# Vera Lynn Happy To Stay In London While 'Wiederseh'n' Hits Top In U.S.

By MIKE NEVARD

London—Vera Lynn, first British singer to capture America's number one record spot, could make a fortune if she cared to go to America now to cash in fully on the success of *Auf Wiederseh'n*.

She has an offer that would bring her \$3000 a week there for TV alone. NBC already has her tied to a five-year radio contract should she decide to return. But Vera and her husband, living happily in their suburban villa near London, aren't sure they want to go.

"With the record such a big success, Vera. Asked about the story hit, I suppose I ought to go back," of the song, she said: "We heard

**CAUFFMAN HYPERBOLIC**  
CORNET AND TRUMPET MOUTHPIECE

With the Cauffman, the complete playing range of the horn is made much easier. Pressure is distributed over a greater area because you lay more lip on the rim. You owe it to yourself to try it. You'll be amazed at the difference a Cauffman Hyperbolic can make in your playing!

- Richer, Fuller Tone with less Effort!
- Adds at Least 3 Notes to the High Range
- The Most Flexible Mouthpiece You Ever Played!

Try the Cauffman Hyperbolic at Your Dealer's Today!

H. & A. Selmer Inc., Elkhart, Ind.

it in Switzerland last year. Harry and I were over there on vacation, and everywhere we went they were singing it. In bars, hotels, out on the street. But nobody seemed to know where it came from.

"We hunted everywhere, and kept up the search when we came back to England. Eventually it turned up in a publishing office where it had been lying for two years.

"I'd already suggested a recording with servicemen to my record chief, and he thought this was the time to do it. We made four cuts, singing two choruses with a linking verse. They accepted the final master, but it was too long, so the verse was chopped."

So now Vera is riding high on the second wave of success in her unique career. A product of London's slum-ridden East End, she rose to become the favorite of royalty, but retired after her marriage, and only five years ago was working on a farm. Now she is making the grade with U. S. fans while Britain's government-controlled radio monopoly restricts her to a few scattered airings.

Vera was born a year before the end of the first World War. While her father worked as a plumber, her mother went into dressmaking to supplement the meager family budget.

The Welches—Bert and Annie—soon realized that their daughter was no ordinary child. Before she reached her third birthday she knew five songs, and would entertain visitors with piping vocals of *K-K-Kat* or *Peggy O'Neil*.

At seven, she donned frilly frocks to sing at Masonic dinners. "But I couldn't get her to smile," said her mother. "And at school they said she had a terrible voice."

"They put me out front of the other girls," said Vera. "But only because I opened my mouth so wide."

Vera was set on singing, however, and at 11 she joined the Kracker Kids Kabaret as a junior torch singer. On her first job she got \$1. And for an encore they gave her another 20 cents.



VERA LYNN'S CHORUS on her top-selling *Auf Wiederseh'n* was recruited from the ready, willing and able ranks of servicemen.

But Vera's mother was worried. "This is hardly the life for my daughter," she thought, and packed Vera off to a job as a needlework apprentice.

She lasted a morning. At lunchtime she was home again.

"I couldn't stand it," she said, and remained a singer.

A few years later a jobbing bandleader, Howard Baker, heard her singing at a local dance hall and asked her to sing with his band.

Vera assented, and together the pair went to a London publishing house to choose some material.

One of the boys in the office heard her singing, however, and slipped out to tip off Joe Loss. Joe booked her to sing with him, and it was with the Loss band that she made her first broadcast.

Then she had 18 months with the Charlie Kunz band, and by the time she was 19 was singing with Ambrose, the aristocrat of British dance music.

When war broke out, Vera toured with her own company, and went into the Palladium with comedian Ben Lyon.

The BBC gave her a regular air series, *Sincerely Yours*. It served a double purpose, for Vera would read messages from people at home to their husbands, sons

and sweethearts abroad, and follow them with a song.

Her popularity rocketed. In 1940 the British Expeditionary Force voted her number one singer.

The Sweetheart of the Forces had arrived. Her title and her signature tune, *Yours*, became known wherever British troops were serving. She became an almost legendary figure. Newspapers reported that soldiers returning from overseas asked two questions: 1. What's left of London? and 2. Is Vera still alive?

She made a 25,000-mile tour of Army outposts in Asia by air. And she hated flying.

By 1944 she had become such a national figure that the BBC issued instructions to impersonators not to impersonate Vera without first obtaining her permission.

Her records were selling more in Britain than Bing Crosby's. And Princess Elizabeth—now the Queen—invited her to sing at her sixteenth birthday party at Windsor Castle.

Vera Lynn was at the peak of her career. And then she retired.

She had been married for five years to Harry Lewis, a sax player with the Ambrose Band, and now they were expecting a child.

"Home comes first," said Vera, (Turn to Page 18)

## BIG BANDS ON THE WAY BACK!

FULL MODERN DANCE BAND COURSES NOW OFFERED

**ROY C. KNAPP**  
President  
and director

Dean of all percussionists personally instructing all phases of drumming and, in addition, supervising a staff of highly trained percussion specialists.



*Roy C. Knapp*

SCHOOL OF PERCUSSION

"The Cradle of Celebrated Drummers"  
Instrumentalists and Vocalists

Marimba & Latin Drums

Show & Concert Drums



**JOSE BETHANCOURT**  
Country's leading Marimba and Latin American Drum instructor currently NBC Chicago.



**DONALD ROY KNAPP**  
Instructing class or private. Currently Guys and Dolls, Shubert Theatre, Chicago.

### COURSES INCLUDE:

Private instruction for your particular instrument . . . voice . . . harmony . . . schillinger harmony . . . arranging . . . theory . . . improvising . . . combo work . . . big band rehearsals . . . section rehearsals.

### COMMERCIAL ARRANGING COURSE

Available for the first time is a modern arranging course that will enable a student to arrange for any style band, including concert, commercial, Latin American or swing. Students may have their arrangements played by the school orchestra.

### KOREA AND WORLD WAR II VETS

Write for complete information concerning your eligibility for training under Public Law 346 and Public Law 16 or the new Korean Bill. Fill out the coupon below for complete information NOW.

### NEW ADDRESS—GREATER FACILITIES

OHIO BLDG. SUITE 402 509 S. WABASH AVENUE  
Phone: HArrison 7-4207 CHICAGO 5, ILLINOIS

#### BASS, THEORY



**ALEX POSKONKA**  
Dean of school, formerly with Harlie Fields, and Charlie Ventura.

#### BRASS



**FRANK ANGLUND**  
The country's leading brass instructor supervising all brass instruction.

#### REEDS



**JOSEPH E. SIROLA**  
Leading professional reed instructor. Dance bands, radio, theatre background.

#### VOICE



**MYRON EARNHART**  
The country's leading professional voice instructor and coach today.

#### PIANO & THEORY



**ROBERT WEDYCK**  
Currently arranging for Tommy Reed, instructing in piano and theory.

\*PLEASE CHECK

I am interested in:  GI training  Guitar  Bass  Accordion  
 Private lessons  Piano  Reeds  Theory  
 Percussion  Voice  Brass  Arranging

I am a Vet of:  World War II  Korean War  
Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_

DB-9-24

**The Hollywood Beat****McHugh In No Mood For Love With Moody Discs**

By HAL HOLLY

Hollywood—We introduced songwriter Jimmy McHugh to a variation of the Blindfold Test here recently with the aim of getting the composer's reaction to the use of his melodies in jazz interpretations. Having learned that Jimmy was unfamiliar with the controversy over the James Moody and "King Pleasure" treatments of one of his best known tunes, *I'm in the Mood for Love* (Down Beat, Aug. 27), we took the two records out to Jimmy's house in Beverly Hills and spun them for him without tipping him to titles or purpose.

We gave him reedman Moody's instrumental treatment first. Jimmy listened with interest, but no sign of rapture.

"I like other jazz treatments of that song much better—Louis', for instance. But it's interesting to note how this fellow Moody—I don't know his work—has used ideas that stem from Armstrong's recording."

Did he recognize it right off as his *I'm in the Mood for Love*?, we asked.

"Why, naturally," replied Jimmy, somewhat surprised at the question. "As soon as they hit the first chord change. Why?"

**Grim Jim**

When we pointed out that his name wasn't even mentioned on the label—not on the LP set we had, anyway—the ordinary genial Jimmy became downright grim.

"That kind of thing," he stated in no uncertain terms, "is simply disgusting."

Then we showed him colleague Feather's discussion of the case and its legal aspects.

"Of course it's an infringement," flatly stated the composer of the melody, "and I'm glad to see my publishers took immediate legal action. Even in the case of jazz solos where the casual listener might not be able to recognize the original melody and chord structure on which the improvisation is based, it's still infringement."

My publishers take care of all these things, that's why I didn't know of this matter.

**Unethical**

"However, aside from legal rights involved, this sort of thing is unethical, and, if continued, will be very bad for jazz. The owners of copyrighted melodies will be forced to assert their right to personally approve every recording of their songs before they are released. I could force this company to withdraw this thing (*Moody's I'm in the Mood for Love*) from the market right now."

Then we played "King Pleasure's" *Moody Mood for Love* for Jimmy. The veteran composer, who is not given to blowing his top (it's hard to upset a guy who is relaxing comfortably on his royalties and amassing a collection of great modern paintings), just sat back and listened in shocked amazement.

**The Hawk's "Fog"**

"Wait until Dorothy (Fields) hears this!" he murmured. "Don't these fellows know you can't rewrite lyrics without the permission of the author?"

Jimmy made it clear that he is anything but opposed to jazz interpretations of his melodies.

"I love the good ones," he stated, "this, for example," and he pulled out Coleman Hawkins' Decca recording of McHugh's *Lost in a Fog*, and played it.

"There," he said, "is something really wonderful. I feel honored by it. And I'll bet Hawkins would never deny that to do that he had to hear the original melody—not just the chords—first. Great jazz improvisations are inspired by the original melody just as much as

the harmonic pattern. Ask Hawkins if he could have done his *Body and Soul*, one of the all-time great jazz records, if he had never heard Johnny Green's original melody.

**Amazing!**

"Sure, I've got all the worthwhile jazz records based on my numbers. Here's one of my favorites, and it proves that I like the moderns in music as well as in painting."

Jimmy took out the Robert Farndon (London Label) recording of his *Don't Blame Me*, saying:

"I think this is one of the greatest guitar solos ever recorded, and the guy's name isn't even on the label. I understand it's some English guitarist. He should come over here."

When we told Jimmy that the guitarist was Dave Gilbert, known in England as Dave Goldberg, and that he had been scuffling around Hollywood for almost two years without successfully cracking our charmed circle of high-salaried studio and radio musicians (*The Hollywood Beat*, Dec. 14, 1951), Jimmy just shook his head in astonishment, then said with a shrug:

"That's the music business for you."

**Sears Leaving Hodes Band**

New York—Al Sears will leave the Johnny Hodges orchestra Oct. 6 to form his own combo.

Sears, former Ellington tenor saxman who helped organize and manage the Hodges band, was the composer of *Castle Rock*, the Mercury-waxed tune that shot the band to stardom early in its career.

No replacement for Sears has been set yet, nor has Al set the personnel for his new group. He has been recording under his own name for the King label, using Hodges' men.

**Wild Ethel?**

Publicity Releases We Never Finished Reading Dept.:

"Ethel Smith, considered by many experts the world's outstanding jazz organist, will appear on . . ."



**HOLLYWOOD PALLADIUM MANAGER**, Sterling Way, left, was on hand to welcome Les Brown to his new KNBH video series, played from the Palladium bandstand, and to celebrate the Hollywood show-spot's 12th birthday the same night with appropriate accessories—a fine blonde chick and a big fat cake.

**Gisele Fiddled**

(Jumped From Page 3)  
were completely fascinated by Gisele, who is a charming person, completely unaffected.

**Back Home**

She also played one-nighters with Phil Harris and did a couple of theater dates back home in Canada, in Toronto and Montreal. From New York, she headed back west to reach Hollywood in time to resume her spot on Club 15, which returned to the air Aug. 27.

Gisele could hardly wait till she got back to her California home "just to see my dogs again—Brunhilde von Bagel and Siegfried."

Gisele is proud that she is a member in good standing of Local 47. There's good reason, aside from sentiment, for her to keep the card, since she plays piano for the aftershow of Club 15 as a regular feature of the off-the-air proceedings. Manager Shuttleworth also is a Local 47 paid-up member.

Like most girl singers, Gisele considers Ella the greatest. Rosemary Clooney and Jo Stafford are

her other pet thrushes.

"My favorite fella is Perry Como. He's so relaxed." And to appease the group of Capitol representatives that had walked in during the conversation: "I know he's on the wrong label, so what are you going to do?"

Among the younger set of male crooners, Gisele thinks Steve Lawrence "has a lot on the ball" and that Tony Bavaar "sings well."

For music "I love Shearing, but since I went to New Orleans I love Dixieland. The musicians there have a spirit that's fantastic . . . it's happy music . . . they get you to yell like a goof."

"And Sauter and Finnegan—they're the end, fantastic. And, of course, I love Billy May. He did my early Capitol arrangements."

Gisele seems to be well on her way toward becoming an important singing star. It even is likely that *Adios* will actually become a "hello" for her to the vast record-buying market and really start the sparks flying for her in a big way.

**MGM Loses Its Musicraft Rights**

New York—MGM Records has allowed its deal with the now defunct Musicraft Records to lapse. Deal gave MGM the privilege of issuing and retaining the right to masters in the Musicraft catalog for a two-year period, which wound up in August.

There are innumerable jazz and classical masters which MGM has allowed to return to the Musicraft receivers. These include a host of Dizzy Gillespie discs, among them the original Guild masters, the Georgie Auld band sides, the Duke Ellington slicings, Boyd Raeburn's Guild records, Frances Wayne masters, and virtually the entire classical catalog which consisted of some 60 titles, mostly off-the-beaten-track repertoire.

**NOW AVAILABLE!****STOCK ORCHESTRATIONS BY****RAY ANTHONY****AMERICA'S NUMBER ONE BAND**

GEORGE WILLIAMS—RAY ANTHONY INSTRUMENTALS:

1) Cook's Tour

3) The Fox

5) Mr. Anthony's Blues

7) Trumpet Boogie

2) Busman's Holiday

4) Rollin' Home

6) Skycoach

8) House Party Hop

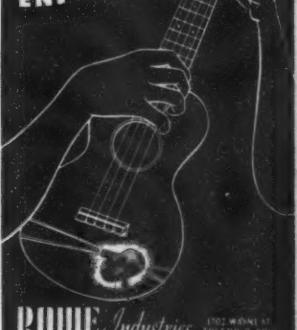
Mail all correspondence to:

ANTHONY MUSIC CORPORATION — 1733 BROADWAY — NEW YORK, N.Y.

DeArmond

MICROPHONES FOR STRINGED INSTRUMENTS

INCREASED  
ENJOYMENT





MILKMAN ART FORD (right) with Lisa Kirk and Ted Straeter.

**Turning The Tables-X****Art Ford: Movie Maker, Milkman & Mystery Man**

By AUNT ENNA

Key New York record station WNEW's midnight-to-dawn Milkman, Art Ford, is in many ways comparable with the vast concrete jungle whose air time he dominates, at least musically, through the wee hours. He is as unpredictable as the Big City. He cares for the obscure and nurtures what he considers genuine talent, much as does the bustling metropolis.

Art Ford does much more than simply ride records. He feels a deep responsibility toward his listeners and, therefore, maintains

an esthetic selectivity of the music he plays every night. Music publisher plug songs and other pre-designed "important" records that major record companies produce mean little to Ford. He prefers being an explorer, and, as a result, has discovered hit records on unknown labels, has uncovered hitherto unheard voices, has opened the door for music from the four corners of the world to a previously unknowing American public.

## Ford's Credits

He has been largely responsible for the rise to popularity of Fran Warren, Richard Hayes, The Weavers, Edith Piaf, and others. Ford is credited with the biggest portion of the early success accumulated by such smash hit songs as *The Thing*, *Tzena, Tzena, Tonight We Love*, and *Now Is The*

Hour. His work in behalf of the music of France, Canada, and Czechoslovakia has resulted in opening up new sources of songs and talent in recent years. His work for the music of these nations has brought him any number of accolades from the consul representatives of these countries. The extent of Ford's potency with foreign music was rewarded more directly; the nation of France became one of Art's sponsors about a year ago.

## The Thing

Just how powerful an influence Ford really is may best be illustrated by the following story:

Not too long ago a famous music publisher walked into the *Milkman's Matinee* studio and asked for Ford.

"Art, I've been offered a song," said this publisher, "but they want \$6,000 in advance for it. I can't make up my mind. Would you listen and tell me what you think?"

"It doesn't matter what I think," replied Ford. "But I'll tell you in 10 minutes whether it's worth the money. Give me the record, let me spin it and ask for calls."

Thirteen minutes later Ford advised music publisher Howie Richmond to buy *The Thing*. New York's night owls provided the pulse, told Ford here was a hit, and were justified in only a few short weeks. Though New York often is considered a poor hit barometer, Ford has been able to contradict the theory on more than a few occasions.

## His Interests

Though, of necessity, Ford is largely preoccupied with radio (he now does a half-hour afternoon show as well as the midnight-to-six stint), Art has many other interests. He is a songwriter—he is one of the writers of the fairly successful current item, *The Mask Is Off*. He manages or unofficially handles talent—his current interest is with singer Peggy King, who recently made her debut on MGM Records. He is a movie bug, loves to direct motion pictures, and has had his hand in several.

None of his "deals", however, is underhanded or secretive. He makes no bones about any of it. He admits to plugging his own tunes and talent freely on his show since he feels that both meet the standards he has set for his show. Ford knows that his plugging will be to no avail if the public doesn't buy the product, believes that he does no more than expose the songs and talent for acceptance or rejection just as he would someone else's tune or singer.

## Big Passion

Ford's greatest passion is re-

(Turn to Page 18)

**Gretsch Spotlight****Shelly Manne, No. 1 Popularity Poll Winner, Calls Gretsch "Greatest"**

(Advertisement)



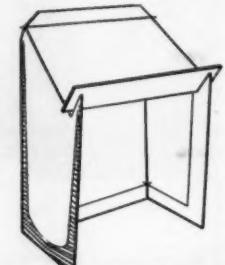
Shelly Manne and Broadcasters

**SHELLY MANNE** has been a winner in both Down Beat and Metronome drummer popularity polls for the past four years, and most recently the hands-down #1 winner. A Stan Kenton man, he's "Mr. Drums" to the music world—and those drums have been Gretsch all the way. "Gretsch Broadcasters, greatest drums I ever owned," says Shelly. Write for your free copy of Shelly Manne's Favorite 4-bar Drum Solo, and free drum catalog that shows the drums played by Shelly (one of the 6-out-of-8 top winners, all of whom choose Gretsch). Address: FRED. GRETSCH, Dept. DB-932, 60 Broadway, Brooklyn 11, N. Y.

**Look how little****it costs to****give your band that****"NAME BAND LOOK"**

**Selmer**  
**Porta-Desks**

only **\$2.95**



**DELUXE BLUE PORTA-DESKS** . . . the low-cost way to give your band that sharp, smart, "well dressed" look that means so much! Extra-strong, reinforced construction. Blue, embossed leatherette finish, sparked with flashy silver striping on front and sides. Music shelf holds 350 double sheets in easiest reading position (note rear-view sketch at right). Folds compactly. Easily carried.

**HOLLYWOOD PORTA-DESK**

only **\$1.75**



Cardinal red base and light grey music shelf. Same material and capacity as the Deluxe model. Eye-catching 5-sided model with hinged construction for easy set-up and carrying.

Buy Porta-Desks from  
your local music dealer.

**SELMER**  
**PORTA-LIGHT**

Fits both model Porta-Desks and most flat-front stands. Complete with on-off switch, bulb and 8 ft. cord for just

**\$2.25**



**H. & A. SELMER Inc.**  
Dept. C-93 ELKHART, INDIANA

**HOLTON STAR ALBUM**

**FREDDIE OHMS**  
TOP-FLIGHT  
TROMBONIST  
WITH  
BILLY BUTTERFIELD  
RUSS CASE  
FRED WARING  
KAY KYSER  
and others

**HOLTON**

**THE SWING IS TO HOLTON!**  
Makers of  
Quality Band Instruments  
for over Half a Century

**Frank HOLTON & Co.**

224 Church Street  
Elkhorn, Wisconsin

Available All  
Three Speeds in Two Volumes  
MGM Albums 158 and 159 (78 rpm)  
MGM Albums K158 and K159 (45 rpm)  
MGM Long-Play Record E158 and E159  
(33 1/2 rpm)

**M-G-M RECORDS**



**FRANTIC REHEARSAL SESSION** is held by Dean Martin, Rosemary Clooney and Jerry Lewis. Rosemary is the comics' first guest of the fall season on the Colgate Comedy Hour, which will be seen on Sun-

day evening, Sept. 21. Still riding high with such records as *Botcha-Me*, Rosemary recently completed her first movie role, the major acting part of the girl singer in *The Stars Are Singing*.



**PFC EDDIE FISHER**, on his way to entertain troops in Korea, stopped off in Tokyo to record a show for the seven-sta-

tion Far East Network. During the show he was interviewed by writer-producer SFC David Thomas of Fairlawn, N.J.



band Randy Brooks, in a cool rehearsal session at their pool on their Northridge, Cal., estate.



**EDDY ARNOLD'S CHESTERFIELD** dangles jauntily as he welcomes back Perry como. Eddy did a six week summer replacement stint on Perry's TV show for the king-size sponsor.



**IN THE PLANE** en route from the West Coast to London, Frankie Laine is seen here with his wife, former motion picture star Nan Grey.



**AN ENORMOUS AUDIENCE**, estimated at 16,750, listened enraptured to Sarah Vaughan during her recent appearance at the Yale Bowl with the New

Haven Symphony orchestra, part of which is seen with her here. Sassy plays Harlem's Apollo next week, the embarks on her concert tour.

**WITH TRUMPET AKIMBO**, Ray Anthony gives Marilyn Monroe a lei. This was an important part of the presentation ceremony at Ray's big Hollywood blow-out for the star.

# TWO GREAT BIG Concerts from

*NOW!*—<sup>The</sup> GREATEST  
Tour Yet...



BILLY ECKSTINE  
GEORGE SHEARING  
COUNT BASIE

We'll be seeing you in the  
following cities:

Baltimore  
Bloomington  
Boston  
Bridgeport  
Brooklyn  
Buffalo  
Chicago  
Cincinnati  
Cleveland  
Columbus  
\*\*Dallas  
Davenport  
Dayton  
Denver  
Des Moines

Detroit  
El Paso  
Flint  
\*\*Fort Lauderdale  
Grand Rapids  
Harrisburg  
Hartford  
\*\*Hawaii  
\*Holyoke  
Indianapolis  
Joplin  
Kansas City  
Kingston, Ont.  
Long Beach  
Los Angeles

Louisville  
\*\*Miami  
Milwaukee  
Minneapolis  
\*Montreal  
Newark  
\*New Haven  
New York  
Norfolk  
Oakland  
Omaha  
Peoria  
Philadelphia  
Pittsburgh  
Portland

\*Providence  
Richmond, Cal.  
Richmond, Va.  
\*Rochester, Minn.  
Sacramento  
St. Louis  
\*Salt Lake City  
\*\*San Antonio  
San Diego  
San Francisco  
\*\*San Jose  
Seattle  
Topeka  
Toledo  
Toronto

Vancouver  
Washington  
Wichita  
\*Worcester  
  
And the following  
Universities:  
\*\*Northwestern  
University  
\*\*University of  
Wisconsin  
\*\*University of Texas  
\*\*Washington State  
College

\*Only the Eckstine—Shearing—Basie tour will appear in these cities.  
\*\*Only JATP will appear in these cities.

# From NORMAN GRANZ

The GREATEST Jazz  
in the world —

norman granz' and  
JAZZ - AT - THE -  
PHILHARMONIC...

ELLA FITZGERALD

GENE KRUPA

JOE "FLIP" PHILLIPS

BUDDY RICH

CHARLIE SHAVERS

BARNEY KESSEL

LESTER YOUNG

RAY BROWN

OSCAR PETERSON

HENRY "Hank" JONES

ROY ELDRIDGE

# DOWN BEAT

(Trademark Registered U. S. Patent Office)

## RECORD REVIEWS

Records in the popular and rhythm-and-blues sections are reviewed and rated in terms of broad general appeal. Records in the jazz section are reviewed and rated in terms of their musical merit.

Records in the popular and rhythm-and-blues sections of interest from the musical standpoint are marked with a sharp (#), or, if exceptionally interesting, a double sharp (##).

### Ratings

★★★★★ Excellent, ★★★ Very Good, ★★ Good, ★ Fair, ★ Poor.

### POPULAR

Records in this section are reviewed and rated in terms of broad general appeal. If they are of interest from the musical standpoint, they are marked with sharp (#), or, if exceptionally interesting, a double sharp (##).

#### Les Brown

##### ★★ Just When We're Falling In Love

##### ★★ Where You Are

Brown's fine aggregation has rarely done wrong, doesn't break its record in handling these popps. *Falling Is Robbin's Nest* with a catchy Bob Russell lyric; Lucy Ann Polk and the Four Hits handle the vocals. Lucy Ann does a solo on the reverse, a pretty Mort Dixon-Rube Bloom ditty. The coupling makes an excellent item for dance conscious customers who demand good taste in their music. (Coral 60814.)

#### Camarata

##### ★★ Jambalaya

##### ★★ Mademoiselle

Camarata's arrangement on *Jambalaya*, the Bayou novelty that's getting plenty of action these days, is one of the best he's done recently. It has spirit and swing, but the Snooky Lanson vocal leaves much to be desired. Tutti's treatment of the classsy ballad on the flip side drugs and Lanson just doesn't inject any sort of warmth into his singing of it. (Decca 28367.)

#### # Georgia Carr

##### ★★ I'm Not Gonna Letcha In

##### ★★ Softly

A new thrush, found by Stan Kenton and being nurtured by Eddie Neal and Joe Greene, sounds like a promising comer. She has a Sarah-ish way of doing things on a ballad, as she shows on *Softly*, which also is distinguished by some first-rate unblown trombone (Milt Bernhardt?). There's a complete change in character for the reverse, a rhythm novelty of no special merit. Nelson Riddle's arrangements are excellent. (Capitol 2184.)

#### Ray Cura

##### ★★ Mi Bella Mia

##### ★★ Tell Me You're In Love

Cura belts out in the bravura style of the day on a couple of mediocre items. *Love* is *Ciribiribin* garbed in a new and clichéd lyric. (Mercury 5888.)

#### Doris Day

##### ★★ Make It Soon

##### ★★ My Love And Devotion

Soon is a cute little French import with a slick new lyric delivered in Dodo's pert style. *Devotion* is an important pop ballad entry, based on a theme from Wieniawski's Violin Concerto, with a number of competing versions including a hit-bound Perry Como record. This reading is deliberately paced, is a bit too fragile, though Doris sings it well and Percy Faith's background is handsome. (Columbia 39817.)

#### Johnny Desmond

##### ★★ Trying

##### ★★ Wild Guitar

Desmond, with help from the Ray Charles Singers and an orchestra led by guitarist Tony Mottola, makes a good stab at covering the bluesy *Trying*, which has made some noise via a Dot recording.

*Guitar* is one of those noisy productions that rings about as true as a lead nickel. (Coral 60823.)

#### Tommy Dorsey

##### ★★ You Could Make Me Smile Again

##### ★★ This Is The Beginning Of The End

Tommy climbs aboard a couple of prom-

ising current items. *Smile* is new and is handled a la *I'll Never Smile Again*, with newcomer Mary Hudson singing pleasantly in the solo slot with The Beachcombers vocal crew. *Beginning* is a Don Cornell-stoked revival of a Mack Gordon ballad; Hudson has the vocal all to himself this time, has his troubles on top notes but otherwise does adequately well. Tommy's horn opens the second side. Good dance sides. (Decca 28366.)

#### # Ralph Flanagan

##### ★★ Tippin' In

##### ★★ I Should Care

*Tippin' In* presents the Flanagan band in its best light on wax musically. The old Erskine Hawkins standby is played crisply and cleanly and with some swing in a slick arrangement; Flanagan opens and closes the disc with tasty piano punctuation. The only other solo is a weak tenor bit that falls below the generally good musical level.

*Care* is a revival of a pleasant Axel Stordahl-Paul Weston-Sammy Cahn ballad, spots Harry Prime and vocal group, is done in the now traditional neo-Miller style. (Victor 20-4885.)

#### # Four Knights

##### ★★ That's The Way It's Gonna Be

##### ★★ Say No More

The Knights, a Mills type vocal group, turn to blues and do a bang-up job with them. *Gonna* is a medium blues novelty; the boys build a strong beat and it's driven home even harder with Maxwell Davis' punching tenor support. *Say* is an up novelty that offers an outstanding example of what a first-rate talent or talents can do to disguise something flimsy. (Capitol 2195.)

#### Harry Grove Trio

##### ★★ Intermezzo

##### ★★ Meet Mister Callaghan

A new English group gets a somewhat different "sound" by using the odd combination of oboe and organ with guitar. This is supposed to be the "original" record of *Callaghan*, a theme ditty that seems to be en route to being a smash hit and which is actually part of the background music to a current London play. *Intermezzo* is an ideal selection for the oboe-organ blend on the reverse side. (London 1248.)

#### # Ted Heath

##### ★★ Turkey In The Straw

##### ★★ Entry Of The Gladiators

The Miller influence in the Heath band comes very much to the fore on this instrumental coupling. The execution and recording on both sides are first rate. A muted trumpet solo on *Straw* is the only one on the record. Both sides swing lightly. (London 1181.)

#### ## Woody Herman

##### ★★ Early Autumn

##### ★★ Celestial Blues

Johnny Mercer has written a fine lyric to go with Ralph Burns very pretty *Autumn* melody and Woody sings it well, his best wax balladeering in some time. Disc opens with the familiar "four brothers" blend that opened the original Capitol instrumental record.

*Reverse* is a medium blues featuring Nat Pierce on celeste, Arno Marsh on tenor, and Don Fagerquist on trumpet. The band swings here, with the spark ignited by Sonny Iglesias' drumming. (Mars M-300.)

#### Hill Toppers

##### ★★ Trying

##### ★★ You Made Up My Mind

This is one of those left field freak items, which before it was brought to our attention had already become a minor hit in certain midwestern areas. *Trying* is the

side; it will be done by a number of other more important discers, and the likelihood is that the resulting performances will be far superior to this original. But, if the song catches on, you can safely wager this is the slicing that will sell. Its ingredients include one piano and a vocal group, no rhythm and a good blues ballad with a country flavor.

The other side will probably never be heard from. (Dot 15018.)

#### Eddy Howard

##### ★★ I Don't Know Any Better

##### ★★ Mademoiselle

*Mademoiselle* is a rather unique ballad in construction; it's lyric runs from opening clichés to rather sophisticated rhymes like *glamor* with *clamor*. At any rate, it should be a hit, at least in urban areas. And this version of the song should be the hit-making rendition. Howard, usually a soft-spoken singer, opens up full blast against a "big" background featuring chorus and strings.

The overside is more routine, a simple new ballad, typical Howard sugar-coated whispers. (Mercury 5898.)

#### Gordon Jenkins

##### ★★ My Love And Devotion

##### ★★ Just Say The Word

*Love* is an important current plug ballad and is handled just a shade differently from formulae. Opens with a Jenkins piano solo, moves into vocalizing by Don Burke, who in turn is spelled by a female duo for the release. Gals are Betty Mulliner and Elizabeth Rinker. Disc sets a deep mood.

*Reverse* is a new ballad co-written by Marshall Jenkins (Gordon's son?) and Bobby Mellin, the music publisher author of *I'm Yours*. (Decca 28364.)

#### Spike Jones

##### ★★ Hotter Than A Pistol

##### ★★ Hot Lips

This is Spike's Country Cousins at work. They sound neither country nor do they sound like Spike when it's Spike at work. However, *Hot Lips*, for the standard nature of the Henry Busse anthem, should be able to pick up juke box action. Eddie Kirk sings it, George Rock does some trumpet tricks, muted, via the multi-dub route.

The same gimmicks, plus a sound effect here and there were used on *Pistol*, but on this side they add up to a package of blank cartridges. (Victor 20-4875.)

#### Mario Lanza

##### ★★★★ Because You're Mine

##### ★★ The Song The Angels Sing

Mario is back after months of haggling over contracts and money and he should have himself a big record. *Mine* is the title song from his new movie, soon to be released, and only for that reason does it figure to rate those five stars. For otherwise it shows off Mario at his mediocre on a fancy, but not particularly good ballad.

*The Song The Angels Sing*, music credited to Irving Aaronson turns out to be the song Brahms has had re-written do-



MGM'S ALAN DEAN, interviewed barely a year ago in the *Beat* as a newcomer to these shores, is shooting rapidly toward fame and fortune in his adopted land. The British singer's *Luna Rossa* is now a best-seller.

ons of times from his Third Symphony, third movement. Mario sings it softly, with a choke, thus implying unmeasured passion, amidst a small symphony and choir background respectively conducted by Constantine Callinicos and Jeff Alexander. (Victor 10-3914.)

#### Dick Lee

##### ★★★ Infatuation

##### ★★★ Eternally

Lee is the latest talent ballyhoo to bow from Philadelphia; he is being brought down the same path beat down for the Four Aces and Al Martino. His records are in the Martino pattern, *big* ballad production with *big* orchestra and *big* voice. The songs don't seem to have the dollar magic though.

Lee, in his more subdued moments, sounds like he could be quite a good singer. If this be the case, his extremely good looks could easily send the boy skyrocketing with the bobby soxers. And if he should sing better without having to strain for peaks, perhaps his mentors ought to give him a chance to do so. He could fool everybody and become a star by *not shouting*. (Essex 306.)

#### Vera Lynn

##### ★★★★ The Homing Waltz

##### ★★★★ When Swallows Say Goodbye

With the same flock of sailors, soldiers and airmen of Her Majesty's Forces that provided choral assistance on Miss Lynn's *Auf Weidersehen Sweetheart* during a return performance, the British thrush submits a couple of strong bids for the follow-up hit.

*Homing* is a nostalgic waltz, not as well produced as *Auf Weidersehen*, but equally as strong in saccharine and sentiment. *Swallows* is a rather conventional ballad, is sung with gusto by Miss Lynn. (London 1249.)

#### # Melachrino Strings

##### ★★★★ Meet Mr. Callaghan

##### ★★★ La Rosita

This heavily stringed English ensemble produces a lively, interesting arrangement of *Callaghan*, the theme which seems headed for hitdom. The theme is handled in a broadly humorous manner, with harpsichord carrying the bulk of the melody line. Should get a big share of the action on the tune. The humor and brightness of the arrangement earn the sharp for the record.

*Rosita* also draws splendid arrangement in the revival, is beautifully executed, well recorded, is designed along conventional Kostelanetz lines. (Victor 20-4891.)

#### Modernaires-Neal Hefti

##### ★★ Four Or Five Times

##### ★★ When My Love Comes Back To Me

The Modernaires fail to project the spirit they've managed to build on some of their recent records on this coupling. They're almost static on *Times*, which is held together mainly by Neal's tidy dance arrangement.

*Love is When The Saints Go Marching In* with a real corny lyric. The new lyric is bound to provoke revolt on Bourbon Street. (Coral 60824.)

#### # Ella Mae Morse

##### ★★★★ Male Call

*Male Call* is a cleverly phrased novelty, spots a Nelson Riddle arrangement a la *Blacksmith* but at a faster tempo with a similar opening and closing vocal-orchestral unison riff and a brief upper register trumpet solo. Ella Mae sings it well.

*ASleepin'* is a country rhythm novelty, moves along nicely at a medium gate, has some amusing lyric lines. Both sides could pick up fast action. (Capitol 2186.)

#### Patti Page

##### ★★★★ You Belong To Me

##### ★★★★ I Went To Your Wedding

Should be a tremendously big record for Patti, probably her biggest next to *Tennessee Waltz*. The big gun should be *Wedding*, a rather odd sentimental ballad; the reading follows closely the Steve Gibson Red Caps treatment of the song. Patti sings it with tremendous warmth. *Belong* is a coverage of the Jo Stafford hit; Patti does a straightforward job of old-fashioned song selling. (Mercury 5899.)

#### # Red Rodney

##### ★ Dig This Menu Please

##### ★★ Red's Mambo

The young Philly trumpeter man, after years of playing the way he feels, has decided to try the commercial route. He succeeds neatly on *Mambo*, which is paced mainly by an unblown drummer but also has a good solo by Red and the fitting

atmosphere of mambo excitement at a faster-than-usual tempo. *Menu* is a contrived blues with lyrics that try too hard to be funny. Morty Perry, who sings them, sounds too northern by about 2,000 miles. Buddy Savitt has a good tenor solo. (Okeh 6899.)

## Anne Shelton

★★ Santa Maria  
★ Bella Musica

Anne pitches a plea for her sailor boy on *Maria*, joins a boisterous mob to celebrate the novelty intent of the not so bella musica on the reverse. (London 1247.)

## Kirby Stone

★ Tain't What You Do  
★ Come Out of the Hen House Mister

Kirby's novelty group, featuring vocals by tenor man Cow Eyes, sounds like a half-baked half of a Luncford loaf on the first side of *Tain't What You Do*. Coupling is in the kind of stuff that is more suitable for TV or floor show use. It's weak in aural charm. (MGM 11297.)

## Denny Vaughan-Nancy Reed

★★ Take It Off  
★★ Forevermore

A new label makes a pleasant, though unimpressive, entry with a flimsy novelty, *Take It Off*, and a "big" ballad. Vaughan sings, conducts, plays piano and arranges *Forevermore*. The competition on this sort of thing has become so heavy that this try is bound to get lost in the shuffle.

Nancy sounds extremely fine in handling her end of a duet with Denny on the novelty side, which, incidentally, has nothing at all in common with the Minsky clan. (MRT 777.)

## # Buddy Weed

★★ Casanova Cricket  
★★ A One-Sided Love Affair

Buddy has a trio in the old King Cole tradition here. *Casanova* is a Dixieland-ish melody by Carmichael with a unison vocal; a cute morsel. Coupling in bluesy ballad. Unfortunately, Buddy Weed is on the wrong side of the public's present one-sided love affair with fortissimo singers. Sadly, we give it only two stars; gladly, one sharp. (MGM 11294.)

## JAZZ

Records in this section are reviewed and rated in terms of their musical merit.

## Sidney Bechet

*Old Stack O'Lee Blues*  
*Bechet's Steady Rider*  
*Saturday Night Blues*  
*Lonesome Blues*  
*Bechet's Fantasy*  
*Rocking The Blues*  
*Mighty Blues*

Album Rating: ★★★

Five of these titles are among the discs that put Blue Note into business when the jazz label was launched in 1939-1940. Personnel includes Frank Newton, J. C. Higginbotham, Albert Ammons, Teddy Bunn, Sid Catlett, et al. *Stack O'Lee* and *Fantasy* hail from a 1947 date with Albert Nicholas, Art Hodes, Pop Foster and Danny Alvin. (Blue Note LP 7022.)

## Bird And Diz

*Leap Frog*  
*An Oscar For Treadwell*  
*Mohawk*  
*Visa*  
*Bloomdido*  
*Melancholy Baby*  
*Relaxing With Lee*  
*Passport*

Album Rating: ★★★★

A collection of numbers previously issued as singles, this presents the two bop pioneers along with Monk, Curly Russell and Buddy Rich, except for *Passport* and *Visa*. Latter two have Kenny Dorham, Max Roach, Al Haig and Tommy Potter with Bird, though they get no album credit. Though there is no mention of the word bop in Norman Granz' notes, we owe him a salvo for reminding us through this LP that this music is still very much alive. (Mercury LP C-512.)

## Miles Davis

★★ Would'n You  
★★ Dear Old Stockholm

The Gillespie original, and the traditional Swedish air brought over here by Stan Getz, afford solo opportunities for J. J. Johnson and altoist Jackie McLean, both of whom cut Miles on these sides. Neither opus, however, gets the feeling of the tunes as well as the original versions. Rhythm is by "Gill" Coggins and Kenny Clarke with Oscar Pettiford, who has a solo on *Would'n*. (Blue Note 15595.)



SHOW BUSINESS VETERAN Eddie Cantor, as reported in the news pages in this issue, returns to the record field shortly via a new contract to cut for Capitol.

## Lou Donaldson

★★★ On The Scene  
★★★ Don't Get Around Much Anymore

Lou Donaldson, the young alto man, buried in blues bands for some time, is emerging as a modern soloist to watch. Except for a couple of minor technical flaws, his work on the Ellington tune and on the *I Got Rhythim* coupling here is fluent and exciting in the Bird tradition. Milt Jackson, John Lewis, Percy Heath and Kenny Clarke aid him. (Blue Note 1594.)

## Roy Eldridge

★★ Baby What's The Matter With You  
★ Jumbo The Elephant

Roy plays and sings the not-particularly-original blues without stirring up much dust. Backing is a kiddie's song of sorts, which may appeal to some of Little Jazz' pre-teen-age fans. Roy's horn, what there is of it, has some good spots on both sides. (Mercury 8996.)

## Erroll Garner

*Autumn Mood*  
*Erroll's Concerto*  
*Floating On A Cloud*  
*I Surrender Dear*

Album Rating: ★★★

Entitled *Overture To Dawn*, this is the first of several volumes that should provide Garner collectors with a good conversation piece. They are the first sides he ever cut. Made for his own amusement in 1944 during a party at a friend's apartment, they are amateurishly recorded, but, because of the long duration of each number and the pleasantly rambling mood established, they offer facets of his style rarely heard on wax. (Blue Note LP 5008.)

## Dizzy Gillespie

*Tin Tin Deo*  
*Sunny Side Of The Street*  
*Birds Works*  
*Lady Be Good*  
*Stardust*  
*Caravan*  
*The Champ*

Album Rating: ★★★★

Four of these numbers were issued earlier on single discs. The three new ones were a surprise: *Stardust*, *Caravan* and *Sunny Side* have an addition to the personnel, veteran violinist Stuff Smith. He helps to build the pretty mood of *Stardust*, and shows he's still a swingin' fool on *Street*. Latter also includes a hilarious up-to-date version of Don Redman's original unison glee-club vocal.

As has been said so often before, Dizzy's small bands of the past year have provided a nearly perfect blend of good music and good comedy. It is especially apparent here, where each number sets out to establish a certain kind of mood and succeeds every time. J. J. Johnson and other soloists share in the credit, and Joe Carroll still gasses us with his ironic handling of *Lady Be Good*. Altogether, Dizzy should please a lot of people with this LP. (DeeGee LP 1000.)

## Bill Harris

★★★ Poogerini  
★★★ Bijou

The first side, a Harris original, is virtually an up-tempo solo concerto for Bill, who does some of the swingingest blowing we have heard from him in a long time. The big band supports him well and gets a fine beat. *Bijou* is practically the identical arrangement of the Ralph Burns original which Bill cut seven years ago with

the Herman herd. Bill's solo, however, is somewhat different and still very attractive. (Mercury 8997.)

## Johnny Hodges

★★★ Rosanne  
★★★ Tea For Two  
★★ Tenderly  
★★ What's I'm Gotscha

*Rosanne* is a thing of beauty from start to finish. A beautiful slow melody, it's played almost solo by Johnny throughout, except for a brief Lawrence Brown interlude. Superb musicianship, supplied with fine material—brilliant blend. *Tea* is a cute, original little arrangement that manages to say something new on this battle-scarred theme. Johnny, who swings like mad here, shares the credit with an unlabeled but highly effective arranger.

*Tenderly* is a little too much glucose. Johnny solo with piano, the band being heard only briefly and vaguely in the background. It's pretty, but would have been prettier without so much glissando. The mysteriously titled fourth side, credited to Edith Q. Cue (Mrs. Hodges), is actually a medium-slow arrangement of the blues, with good Hodges, some fine Lawrence Brown trombone and good humorous Emmett Berry trumpet. (Mercury 89000.)

## Joe Holiday

★★★ Cuban Nightingale  
★★★ Serenade

Whatever its deficiencies of musicianship and intonation, the top deck certainly has commercial possibilities. Holiday's tenor is backed by heavy percussion from bongo, conga and timbale plus Jordin Fordin on organ. The same formula is only slightly less effective on the Leroy Anderson original. (Prestige 350.)

## Milt Jackson

★★ True Blues  
★★ Softly As In A Morning Sunrise

Jackson's vibes do well with Romberg's evergreen here, starting with the rich melody and then tactfully, never distractingly, ad libbing on the changes. John Lewis has a neat piano bit too. *Blues* is just that, a straightforward exposition of some ad lib choruses by Bago with his quartet—Lewis, Percy Heath and Kenny Clarke. (Hi-Lo 1412.)

## Illinois Jacquet

★★ Swinging Home  
★★ Bluesitis

Illinois builds up an elephant (in the form of a big band) and brings forth a mouse (in the form of a nothing arrangement). It's just the umpteenth rehash of the same old *Flyin' Home* routine with which he's been saddled for ten years. *Bluesitis*, a slow big band blues with Jacquet's tenor dominant throughout, gets something of a mood and should please some dyed-in-the-reed Jacquet fans. (Mercury 8993.)

## Howard McGhee

*Perdido*  
*Body And Soul*  
*Man With A Horn*  
*One O'Clock Jump*  
*Don't Blame Me*

Album Rating: \*\*\*

*Jazz Goes To The Battlefront* is the title of this, the first of two LPs to be released by McGhee's Korean all-stars, actually recorded at an Armed Services concert in Guam. We are tempted to para-



TWO TO TANGO is what it took Pearl Bailey on her last Coral record—and that's just what it took to catapult her back into the top-selling record ranks, since the Dick Manning-AI Hoffman novelty seems to be her most successful slice since *Tired*.

phrase an old crack and say that these records are "better than they sound"—because of the colorful story of the circumstances in which they were made. McGhee plays well, Rudy Williams has a competent solo flight on *Horn*, J. J. Johnson does *Blame* and guitarist Skeeter Best does his skeeter best to coordinate the incomplete rhythm section—no pianist, Charlie Rice on drums, and a Filipino bass player who at in after Oscar Pettiford left this group. (Hi-Lo HL6002.)

## Charlie Parker

★★★ Stella By Starlight  
★★★ Lover

Joe Lipman handles the strings and arrangements on two of Bird's better recent big-band sides. *Lover*, the first wild-tempo thing Charlie has done with strings, has him blowing brilliantly, swinging the band right off its plodding feet, and leaving room for good solos by Bill Harris and pianist Lou Stein. This could have been an even better side with just a straight swinging band sans strings. (Mercury 11089.)

## Flip Phillips

★★★ If I Had You  
★★★★ What Is This Thing Called Love

A couple of pretty treatments of evergreen tunes! Flip leaves behind the honks to demonstrate his less commercial self and still comes out a champ. He swings tastefully and lightly on *Love*, with Charlie Shavers injecting muted trumpet harmony.

Barney Kessel opens *You* with a half a chorus of unamplified guitar and Flip fills out the remainder of the side with more well-constructed ideas at a slow, mood pace. Oscar Peterson paces the rhythm section from the piano, with Ray Brown on bass and Alvin Stoller on drums. (Mercury 8994.)

## Charlie Ventura

★★★ Yesterdays  
★ Rose Room

*Yesterdays*, done as a tenor solo, is one of Charlie's prettier and tastier recent sides. *Rose Room*, on the other hand, is unpretty and untasty, starting with some mediocre Conte Candoli trumpet, and proceeding to some fair baritone by Charlie. (Mercury 8995.)

## Lester Young

★★★ In A Little Spanish Town  
★★★ 'Deed I Do

First side has John Lewis, Gene Raymon and Jo Jones and contains some of Lester's better blowing of recent months. Coupling has Buddy Rich, Ray Brown and Hank Jones, with a good short solo by Hank but sloppy work by Pres. (Mercury 8992.)

## RHYTHM &amp; BLUES

Records in this section are reviewed and rated in terms of broad general appeal. If they are of interest from the musical standpoint, they are marked with a sharp (#), or, if exceptionally interesting, a double sharp (##).

## Larry Darnell

★★ What's On Your Mind  
★★★★ Better Be On My Way

Darnell sounds strained on *Mind*, a fair blues ballad. He's much more at ease on *Way*, a Rudy Toombs medium slow blues. The band kicks nicely behind Darnell on the latter side, features a gutty baritone and a piercing alto. (Okeh 6902.)

## Julian Dash

★★ Creamin'  
★★ Goin' Along

The former Erskine Hawkins tenor man made these blues instrumentals originally for Signature. They didn't mean much then, don't figure to have a change of luck in the reissue. Pleasant, nicely played, but otherwise routine: (Coral 65094.)

## Edna McGriff

★★ In A Chapel By The Side Of The Road

★★ Pray For A Better World

Miss McGriff follows her *Heavenly Father* with another couple of semi-religious ballads. *Chapel* is the stronger of the two, both with regard to content and performance. (Jubilee 5089.)

## Joan Shaw

★★★ Troubles  
★★★ Better Be On My Way

Joan, who has been trying to make it on ballads, turns to the blues for a change of luck. She does an upstanding job with *Troubles*, her own idea. There's a brief tenor bit to provide Joan with some breathing space on *Way*, a superior bit of material. (Coral 65095.)

**The Blindfold Test**

# Her Nibs Praises Both Vaugh(a)ns

By LEONARD FEATHER

Success is no stranger to Georgia Gibbs. As she has explained in the last issue she managed to land all the country's top jobs without ever having a hit record—but since *Kiss Of Fire* she's had that too.

Because all this these achievements have kept her so much on the run that she hasn't had as much time as she'd like to spare for the pastime of listening to records, Georgia was a reluctant blindfoldee. But, as she soon realized, not having heard many records lately doesn't stunt your judgment—on the contrary, sometime it makes you more perceptive and certainly more objective.

As usual, the comments and ratings were preserved on a tape-recorder so we could be sure we weren't misquoting Georgia. Here's what she had to say.

1. Well, of course I'm a big fan of Billy's. I think Billy sings that very well, and it was an interesting background; but frankly, I don't care for the tune at all. I go strictly on a singer's ear, and the first four or eight bars don't sound appealing to me. I can't even remember one phrase of that right now, so I wouldn't say it was a very commercial thing. Is three good? Well, for the singing and background I would give it three.

2. I like that! I think that tune was one of the first records I ever bought, the original Benny Goodman version. That, right away, appeals to me. I don't know the girl, but I think she does a very good job on it. She has a little of the quality of Kay Starr and a lot of different styles and she does it beautifully. She uses one of the old Helen Ward tricks too—that's good. I would say that was a little better than good—and it has a nice background. I would give it four.

3. Well, of course, that's Frank Sinatra. I like the way he sings on that record. He sings bigger, and it's a good solid band. As for the tune, it may become a big smash, but my personal taste finds this song limiting—the way it is constructed, it's the kind of thing that appeals mainly to musicians. But because of the singing, and the good big sound from the band and all, I'd still give the record three.

4. On performance I would give that a five rating, because for my dough this girl is just fantastic. She sings just like an instrument. I have yet to hear a bad record by Sarah Vaughan. I like the song—and she sings it so beautifully. It's a very good record. Five.

5. Well! Another *Riders In The Sky*... Actually I think this is one of Vaughn's best

**Records Reviewed by Georgia Gibbs**

Georgia was given no information whatever about the records played for her, either before or during the blindfold test.

1. *Billy Eckstine, Have A Good Time* (MGM).
2. *Frankie Ann Caswell, It's Been So Long* (Victor).
3. *Frank Sinatra, Astaire-To* (Columbia).
4. *Sarah Vaughan, Time To Go* (Columbia).
5. *Vanessa Monroe, Dancing Girl* (Victor).
6. *Mary Small, Everything You Said Came True* (King).
7. *Jane Froman, Mine* (Capitol).
8. *Woody Herman & Fran Warren, One For The Wonder* (MGM).
9. *Jo Stafford, Pretty Boy* (Columbia).
10. *Louis Armstrong, Kiss Of Fire* (Decca).

records. I think he sings it very, very well. He takes all his notes well and controls the vibrato very well also . . . there's just one thing I would have liked to hear a little more pronounced. That little figure that the saxes or the brass play in there, they could have made more of it. It was a little lost because they had the voices in the echo chamber and everything along with it. However, as a commercial record I think it's very good; the song is commercial and he certainly does a fine job on it. I'd like to give it five.

6. Of course that was Mary Small. She's changed her style a little. She always had rather a big voice except that here she seems to be using a lot of figures that I've never heard her use before. She's flattening tones a little bit, using the grace notes and things like that which seems to be the style of a lot of singers of late. I guess that's one of the more commercial songs. It's well done—they've used everything—the shuffle rhythm, etc. There are a lot of saleable things on the record. I think it's good. I'd give it three.

7. That's one of Jane Froman's better records. She sings very well on that. I particularly like that song—I like the simple background at the beginning of the figure, and the way it was carried through. I think I would give this four.

8. Well, I must say that's an entirely different Woody Herman! I would never have known that was Woody's band because of those light figures. I'm not a lover of duets so I can only say three on that one for performance because I don't think it has much commercial value.

You have to listen too much to this. The way the record business is today, people just want to enjoy—they don't want to be bothered listening. You've got to really hit them right away, and not make them listen to the tricky words and the construction of the tune.

9. That was Jo Stafford. I think that's a very good record from a performance and

background standpoint. I've got to give it five for a wonderful Jo Stafford record as all her records are. It's well done—it's clean—it's compact. I think a lot of her things are done that way and I appreciate that, because I personally happen to like a singer that sings with the band in all the figures, and everything is all quite clear-cut and crisp. I think that's a very good record.

10. I want you to know that I think that's really and truly one of the greatest records I've ever heard Louis do. I've got to give this five, except please don't go out and buy it—buy mine! I think it's a most delightful thing—I'm thrilled!

As a matter of fact, Satch came back to see me at the Roxy, and he said the most delightful thing to me—he'd never met me before, but he grabbed hold of me and said, "Georgia, you moved the old Satch!" And I'm really highly flattered because he copied my glissando in the middle part. Joe Glaser told me that they sent my record out to Louis in Denver at the time, and he had to listen to my record to learn the song. That's the only way he heard it. I'm really flattered that such a guy as Louis would take one little figure that I used and copy it. I think that's the highest compliment he could pay me.

I'm really sincere. I think it's a great record. Five. But as I said before—please buy Mercury!

**Afterthoughts By Georgia**

I don't really have an all-around favorite singer. This is a question that is always asked me.

You see, I like singers for the different things they do. For instance, I like Sarah Vaughan for her wonderful control, marvelous range, good ear, glissandos and tricks that she can do and that nobody else can do.

I like Perry Como for the very relaxed style that he has—the good phrasing and easiness that he has.

I like Kay Starr for some of the things that she does. I'd have to take a composite of all the singers to make up my favorite singer I guess. There are too many around that do individual things that are quite wonderful, but you just can't say "That's my favorite" because it's impossible. There are too many fine things that all singers do that I like.

One thing that I personally don't prefer is too many gimmicks in singing styles. I always sang right on the beat and never resorted to figures. Of course, gimmicks today are pretty important—they make you catch on much faster but they also make you wear off just as fast.

DID YOU KNOW that Nat Cole's real name is Nathaniel Coles?

**TERMINAL'S**  
SERVICE and SALES  
Serves You "RIGHT at HOME"  
and "ON THE ROAD"

We forgot to mention . . . that besides Reeds, Mutes, Strings, Orchestrations, Drums, Music Books, Manuscript paper, Saxes, Trips, Trombones, Clarinets, Guitars, Mouthpieces, Music stands, Music Pens and Ink . . . We can also fill your orders for BAND MUSIC.

TERMINAL MUSICAL SUPPLY, INC.  
113A W. 48 St. • New York 36, N. Y.

## MUSICIANS !

FOR ALL INSTRUMENTS

## CATALOG NUMBERS

#51—MUSICAL SLIDE RULE.	Each manual adjustment answers all questions on chords, scales, keys, transposition and instrumentation	\$1.25
#53—SONGWRITERS CHORD PROGRESSION SYSTEM.	How to find the correct chords for popular songs. Complete text with over 60 well-known examples	\$1.25
#216—HOW TO PLAY BE-BOP.	Full analysis, theory and many examples	\$1.75
#641—HOW TO TRANPOSE MUSIC.	Including special exercises to practice transposing at sight	\$1.50
#103—CHART OF MODERN CHORDS.	204 practical 9th, 11th and 13th chords	\$1.00
#102—HARMONIZATION CHART.	372 ways to harmonize any melody note	\$1.00
#101—CHORD CHART.	132 popular sheet music chords	.50
#104—MODERN CHORD SUBSTITUTIONS.	Chart of chords that may be used in place of any regular major, minor, and 7th chords	.50
#747—IMPROVISING and HOT PLAYING.	Hundreds of improvisation patterns shown. A chord index locates many jazz phrases for any chord combinations	\$1.00
#105—TRANSPOSING CHART.	Changing music to all keys	\$1.00
#743—CHORD CONSTRUCTION AND ANALYSIS.	How to use chords as fill-ins, background for correct improvising, etc.	\$1.25
#52—HOW TO HARMONIZE MELODIES AT SIGHT.	A thorough course teaching the principles of improvising correct harmonic progressions for any melody	.50
#54—MANUAL OF HARMONY.	Basic music theory covering scales, chords, inversions, cadences and many exercises	.50

## PIANISTS

#209—MODERN PIANO INTRODUCTIONS.	In all popular keys	\$1.00
#210—MODERN PIANO RUNS.	180 professional runs on all chords	\$1.00
#211—MODULATIONS.	2 and 4 measure bridges leading from and to all popular keys	\$1.00
#107—ACCORDION BASS GUIDE.	Explains all bass buttons and notes contained in bass chords	.50
#217—HOW TO PLAY MAMBO PIANO SOLOS.	Including authentic solos as illustrations	\$1.00
#212—CHORD SYSTEM OF POPULAR PIANO PLAYING.	(2-4 years of piano background required.) A complete 18 lesson course teaching how to improvise popular music, using only chord diagrams and melody. 40 popular songs included	\$5.95

## GUITARISTS

#742—GUITAR CHORDS.	Over 300 chords in diagram as well as musical notations. Also includes correct fingering, guitar breaks and transposing instructions	\$1.25
---------------------	--	--------

## ORGANISTS

#108—EFFECTIVE HAMMOND ORGAN COMBINATIONS.	Chart of special sound effects and novel tone combinations	\$ .50
#530—HAMMOND NOVELTY EFFECTS.	A collection of amusing trick imitations for "entertaining" organists	.75
#533—COMPLETE DICTIONARY OF HAMMOND STOPS.	Correct interpretation of organ sounds	.75

Money-Back Guarantee on Everything—Please order by number

## FREE CATALOG

WALTER STUART MUSIC STUDIO  
1227 D Morris Ave., Union, New Jersey

### Big Bands Shuffle Off To Buffalo

Buffalo—The Hotel Statler here is going on its biggest name band-music policy binge in history in

the coming season.

The hotel will begin its nitery operation Oct. 7 and has bought Charlie Spivak's band as the re-opening attraction. Spivak will be followed by Blue Barron, and a number of other important names were being lined up at presstime.

**Chiron**

# Vibrator

Reg. U.S. Pat. Off.

For Saxophone and Clarinet

# Reeds

This distinctive product is made of GENUINE FRENCH CANE, grown and aged in the discriminating tradition of old world fine reed making.

Manufactured in France

WITH A VIBRATOR . . .  
YOU'RE SURE . . .

Ask your dealer

H. Chiron Co., Inc.

• 1650 Broadway, N.Y.C.

**ZIGGY Says—**

"My choice is  
KING  
There is  
none better"



ZIGGY ELMAN  
and his KING  
Super 20 TRUMPET



PROFESSIONAL MUSICIANS LOOK TO KING FOR BETTER INSTRUMENTS  
The H. N. White Co.  
Band and Orchestra Instruments  
5235 Superior Ave. • Cleveland, Ohio

# 3,143 ORCHESTRATIONS

## WERE SOLD IN RESPONSE

### TO ONE SMALL AD IN

### ONE ISSUE OF

### DOWNBEAT

Ray Anthony Orchestra 1733 BROADWAY, N.Y. 19, N.Y. Circle 6-7111

August 5, 1952

Mr. Hal Webman  
DOWNBEAT  
22 E. 42nd St.  
New York, N.Y.

Dear Hal:

It's unusual for me to write a letter like this to the editor of any publication in which we advertise, but I am so amazed at the response to our first ad in DOWNBEAT that I am writing.

As you know, a short time ago we decided to publish several of our Ray Anthony-George Williams instruments, which we have recorded for Capitol Records, as stock orchestrations. It seemed like a good idea to kick them off with an ad in DOWNBEAT.

The idea really paid off. You might be interested in knowing that as a result of this one ad in the BEAT, we have received mail-orders for over 2300 stock orchestrations.

DOWNBET has an enthusiastic advertiser in our Ray Anthony organization.

Warmest personal regards,

Sincerely yours,  
*Ray Anthony*  
RAY ANTHONY

After this letter was written 843 additional orders were received.

- In the July 16th issue of Down Beat a 20-inch advertisement was inserted by Ray Anthony Publishing firm. The ad offered Anthony's own dance orchestrations for sale.
- Within five weeks after the ad appeared, a total of 3,143 orders (in direct response to the ad) flooded the Anthony office. The accompanying letter bears firm evidence to this amazing Down Beat readership pull.
- Down Beat also sells records, instruments, accessories — all music business commodities — with the same tremendous effectiveness. Because . . .
- Down Beat has over 43,000 bona fide and eager readers. All of them are music-minded, all of them continually pay homage to Down Beat's editorial scope and accuracy and all of them help sustain Down Beat's amazing reaction-to-ad percentage.
- To actually sell your music business product, get with Down Beat now. Over 43,000 paid circulation today, with new readers being added to the list every issue.

#### Phone or Write Today to Down Beat

Ask for Down Beat's young, modern-thinking ad representatives to call and detail for you Down Beat's picture and progress. No obligation, of course. Look ahead — write or phone today.

# DOWN BEAT

2001 Calumet Ave., Chicago 16

122 E. 42nd St., New York 17

## Feather's Nest

By LEONARD FEATHER

A couple of weeks ago, purely by chance, I came across something in the letters-to-the-editor column of *Newsweek* that produced a double, triple and quadruple-take reaction. The letter was signed by one John H. Mercer, and on closer inspection it turned out to be the same Johnny Mercer we knew as a key figure in the founding and pioneer policy-shaping of Capitol records.

The contents of this letter were, to this reader at least, quite astonishing. *I cannot go along with you*, he wrote, referring to *Newsweek's* salute to Capitol's tenth anniversary, when you say "Mercer's aims for artistic integrity have also been respected." I deplore most of the stuff that comes out on our label.

After steadying myself with a stiff shot of Southern Comfort (out of sympathy for Mercer, who is from Georgia) I read on. *One would be silly not to appreciate King Cole, Les Paul and much of the Tele-funkin library*, Mercer continued, but what of the other shoddy records...? Why not try and improve the public taste? Does anyone have to toady to it, when it is as poor as it is today?

### Better Good Than Greedy

Mercer concluded with a tribute to Capitol's hard-working staff, admitting that it deserves approbation, I suppose, but better to be good than greedy. Providing, of course, you can make a living doing it...

Now it isn't every day that a great songwriter finds a great record company, then turns around and beats his brainchild over the head. Many *Newsweek* readers must have been puzzled, perhaps suspicious of a false-modesty motivation, or curious to know the story behind this odd missive.

Anyway, here is the answer. Some four years ago Johnny Mercer gave up his active participation in the formulation of Capitol's policy. Since then, though retaining a substantial financial interest, he has sat on the sidelines and watched other skippers guiding the ship he helped to build.

### Policy Differences

The reason for this, as the trade papers pointed out at the time, that Mercer already was dissatisfied with certain musical aspects of Capitol's policy. His attitude, not mellowed with the passing years, must be an emotional one indeed to provoke such a return to *Newsweek's* relatively mild tribute. If this was his reaction to their story, I reflected, what would happen when he saw our Sept. 10 issue, with our gleaming Page 1 encomium, *Capital Story—A Decade Of Hits Thru Good Music!* He would undoubtedly fall through the floor, mortified by this eulogy to his firm. In fact, there may be a 2,000-word protest in the mail to us already.

Now Johnny Mercer happens to be a man for whom I have long had great respect. He is one of the few truly brilliant lyric writers. Many of his songs reflect a degree of culture and sensitivity that seems almost out of place in the semi-literate company of today's typical best-sellers by highly-touted, lowly-talented tunesmiths. In addition, Mercer has written some good music, was always a personable singer, and, for a man who became a millionaire in the music business, has retained an extraordinary degree of objectivity about the world he lives in.

### Let's Look at the Record

Thus it was impossible to disregard Mercer's claims, diametrically opposed as they were to all the praise heaped on Capitol lately. The truth seemed to me to be perhaps halfway between Mercer's position and that of *Newsweek*; or possibly a little closer to Mercer, according to how strict your esthetic standards happen to be.

A glance at Capitol's all-time Top Ten list shows that at least two [Pee Wee (12th Street Rag) Hunt, Red (Temptation) Ingle] were satires not even intended to be judged as good music; two more (Whiting-Wakely, Tex Williams) were hardly classifiable as good music; the Peggy Lee *Manana* and the Kay Starr *Wheel of Fortune* were borderline cases, and the other four—Paul's Moon, Cole's Too Young, Nature Boy, Mona Lisa—were certainly better music than most discs with comparable huge sales.

### Good Artists

So it goes, all the way down the line. Capitol might fairly claim a "decade of hits thru good artists," but whether or not those artists could afford to record good music is another matter again.

On the other hand, you might compare the fortunes squandered on building up mickey bands at other companies while Capitol's faith in Stan Kenton, and its big financial investment in him during his struggling years, helped to keep him going. Whatever our views on Kenton, certainly his music is closer to art than Art Lowry.

### When Do You Stop Being Greedy?

"Better to be good than greedy," says Johnny. Sure, but have you ever yet heard of a big business organization, in or out of music, that reached a level of moderate profit and decided it would rather stay there than lower its standards in order to raise its revenue?

It all reminds me of an editorial in *Down Beat* for June 15, 1951, entitled *You Can't Go Home Again*. Perhaps the best final commentary on Johnny Mercer's complaint would be a brief quotation from that column.

To become famous, it said, you may possibly have originality and artistic integrity. But to become commercially successful you will probably cast aside the very things that made you famous, the originality and the integrity....

### How to Change the Pattern

There is a remedy for this all too familiar pattern of success, though as far as we can see nobody has tried it yet. It consists of stopping halfway up the ladder and refusing to go any farther, even if it entails some economic sacrifices, even if it means standing by and seeing the other fellow get the swimming pool or the million-selling record...

As the writer pointed out, this procedure hasn't been adopted to date, and as a millionaire who was fortunate enough never to have to make many compromises, Johnny Mercer may find it hard to understand why it should be necessary at all, despite his "better-good-than-greedy" remark. He may point out that Nat Cole is still making plenty of very good music and a heck of a lot of very green money; but we might counter this with Nat's own admission that he can't do what he wants to very often nowadays, and that his heart is still with the sort of music that started him on the road to fame but was abandoned by him halfway up.

The two oldest slogans in our world, slogans to whom many men's loyalty is undivided, are "I'm not in business for my health" and "We're in business to make money." If Johnny Mercer can find a way for Capitol to calm its conscience and content itself with "reasonable" profits, he will have paved the way for that musical utopia we were talking about in the last column.

## Tips To Trumpeters

By CHARLES COLIN

Hoping that diligent practice sessions have already got those diaphragm muscles working in support of the lips, we'll now take off, dear readers, on the part the tongue muscles play in this coordinated effort of producing a tone. Not a tone like

you'd hear emanating from the Hicksville Corners Silver Cornet band on an off night, but a real, pure, genuine trumpet tone; the kind of tone that would make those Walls of Jericho come tumblin' down with joyful abandon.

Without beating around the technical bush, let's start off by saying that the tongue and its placement within the mouth sets the embouchure. And that's not all—it also distributes and controls the flow of air. Further, the tongue, still as busy as a belly dancer with a dose of hives, formulates correct vowel syllables, indispensable factors for playing in tune and, you do want to play in tune, don't you?

### Vowel Formations

These vowel formations are accomplished by bringing into a play a proportionate tension or relaxation within the throat and tongue muscles, according to the pitch desired. It's like stretching an elastic band. The tauter you pull the

band, the higher the pitch and vice-versa.

Thus, these syllables, created by, and within the air stream, are started from the throat, transmitted over the tongue and finally through the vibrating lips.

Now, here's a tip that's worth pondering over. The center of the tongue requires a different technique for starting tone, for it is used as valve to seal and release stored-up compression. This compression of air forced against a tightly-sealed valve—in this case it's the tip of the tongue against the front top teeth or upper gum—when released produces an explosion, which then penetrates a direct, steady column of air through the embouchure.

This is the basis that provides a strong, ringing attack, supported by continuous power.  
(Ed. Note: Send questions to Charles Colin, 111 W. 48th street, New York. Enclose self-addressed, stamped envelope for personal reply.)

## CONGA DRUMS

30" High  
Mule Skin Heads  
in Red, Green,  
Black or Yellow  
USED BY MANY  
HOLLYWOOD  
DRUMMERS  
List Price—\$36.00  
Send for newest Brochure

## DRUM CITY

Hollywood Headquarters I.A.M.D.  
6124 Santa Monica Blvd., Hollywood Cal.

Also at Drum City

## HOPKINS

## RECORD EXCHANGE

Modern, Dixieland  
and Classics  
Send for Free Mail Order Bulletin

## Pride of American Craftsmen—

## Cundy-BETTONY CLARINETS



**INTONATION** is remarkably accurate and superbly balanced in all registers. Every instrument is actually "play-tested" before leaving the factory.

**FREE BLOWING**—Bellcut tone holes and accurate bore produce flexible, controllable power to spare—even at full fortissimo.

**MECHANISM** is precision tensioned by experts. All keys have equalized, light, positive feel and are skillfully designed and fitted for faster, more naturally relaxed finger action.

**METAL TENON FERRULE and GRIPLOCKED POSTS** assure years of dependable service.

### THE H. BETTONY MODEL

B Boehm system.  
17 keys, 6 rings.  
Complete with luxurious, French-style, tray fitted case, mouthpiece and accessories.  
**\$240.**  
(Includes Federal tax)

Made of carefully selected and seasoned Mozambique Grenadilla, hand rubbed to a fine mellow finish.  
Integral, raised tone holes.  
The H. Bettoney model is a masterpiece of American craftsmanship—an instrument that any clarinetist will play with pride.

Other models  
from \$99.50

TRYING A CUNDY-BETTONY at your dealer beats reading about it—but if you prefer—write for a free brochure today.

Keys made  
of finest  
Nickel Silver.

## DEPARTMENT 2 Cundy-BETTONY

HYDE PARK, BOSTON 38, MASS.

PROFESSIONAL OR BEGINNER—THERE'S A CUNDY-BETTONY PRICED FOR YOU!

**A**  
Albert, Abbey (Stork) NYC, nc  
Anthony, Ray (On tour) GAC  
Atchison, Tex (On Tour) JKA

Barron, Blue (Stalter) Buffalo, 11/4-16, h  
Basic, Count (On Tour) WA  
Beckner, Denny (Jung) New Orleans,  
Out 9/16, h; (Tulsa State Fair), Tulsa  
Oklahoma, 10/3-10, h  
Bell, Curt (Saganore) Lake George,  
N.Y., h  
Beneke, Tex (St. Francis) San Francisco, 9/9-10/5, h  
Bishop, Billy (Aragon) Chicago, b  
Bothe, Russ (Paradise) Chicago, b  
Brandwynne, Nat (St. Anthony) San Antonio, 9/16-29, h; (Palmer House) Chicago,  
10/9-12/31, h  
Brown, Lee (Palladium) Los Angeles, Out  
9/16, b; (On Tour) ABC

Cabot, Chuck (Plantation) Houston, Tex.,  
9/22-24, nc (Sally) Dallas, Tex., 9/25-28,  
nc Fort Worth, 10/1-7  
Carle, Frankie (On Tour) MCA

Carpenter, Ike (Flamingo) Las Vegas, h  
Carson, Sal (Hoherga) Lake County,  
Calif., h  
Chamblee, Eddy (Town Casino) Cleveland,  
nc

Clancey, Lou (Plaza) Panama City Beach,  
Fla., h  
Clifford, Bill (Aragon) Chicago, 10/21-  
11/30, b  
Cross, Bob (Jung) New Orleans, 9/17-  
10/14, h  
Cugat, Xavier (Stalter) Los Angeles, In  
9/28, h

Di Pardo, Tony (Eddy's) Kansas City,  
Mo., r  
Dorsey, Jimmy (Stalter) NYC, In 9/19, h  
Duchin, Alex (Muehlebach) Kansas City,  
Mo., h  
Durso, Michael (Copacabana) NYC, nc

Ellington, Duke (Seville) Montreal, t;  
(Earle) Philadelphia, 9/26-10/2, t  
Elman, Zippy (Radio appearances West  
Coast) MCA

Featherstone, Jimmy (Cavalier) Virginia  
Beach, 9/5-30, h  
Ferguson, Danny (Robert Driscoll) Cor-  
pus Christi, Tex., Out 10/2, h; (Com-  
modore Ferry) Toledo, Ohio, 11/24-  
1/1/53, h

Fields, Shep (Vogue Terrace) McKe-  
sport, Pa., 9/12-18; (Oakhurst Tea  
Room) Somerset, Pa., 9/26-25

Fina, Jack (St. Francis) San Francisco,  
h  
Fini, Charlie (Syracuse) Syracuse, N.Y.,  
9/16-10/1, b; (Stalter) Washington,  
D.C., In 10/6, h  
Fitzpatrick, Eddie (Maes) Reno, Nev., h  
Flanagan, Ralph (On Tour) GAC

Forrest, Jimmy (Storyville) New Haven,  
9/12-19, nc  
Foster, Chuck (Penobury) Memphis, Out  
9/20, h  
Fotine, Larry (Steel Pier) Atlantic City,  
Out 9/14, b

Gardner, Jan (Melody Mill) Lake Delavan,  
Wis., 9/13-29, b  
Gillespie, Dixie (Jimmy's Glass Bar) Ro-  
chester, N.Y., In 9/23

Graye, Tony (Bamboo) NYC, nc  
H

Hampton, Lionel (On Tour) ABC  
Hawkins, Erakine (On Tour) MG

Hayes, Carlton (Desert Inn) Las Vegas, h  
Hayes, Sherman (Muehlebach) Kansas  
City, Mo., h  
Heckscher, Ernie (Cal-Neva) Lake Tahoe,  
Nev., Out 9/15, h; (Fairmont) San  
Francisco, 9/16-12/8, h

(Advertisement)

## Gretsch Spotlight

# Remo Belli, Drum Star with Billy May Band Says Gretsch is "Greatest"



Remo Belli and Broadkasters

REMO BELLI'S tie-up with the famous new Billy May Band makes still another successful stand for this drummer with the big-name background (Jimmy Zito, Dick Stabile, Bud Freeman, Max Miller). The drums he plays are pure Belli—and pure Gretsch. And like 6 out of 8 top drummers, Remo says, "Gretsch Broadkasters, greatest drums I ever owned." Try a Gretsch outfit at your dealer, write for your free catalog that shows the drums played by Remo Belli (and 6 out of the first 8 winners of the most recent drummer popularity poll). Address: FRED. GRETsch, Dept. DB-952, 60 Broadway, Brooklyn 11, N.Y.

# Where the Bands are Playing

**EXPLANATION OF SYMBOLS:** b—ballroom; h—hotel; nc—night club; cl—cocktail lounge; r—restaurant; t—theater; cc—country club; rh—roadhouse; pc—private club; NYC—New York City; Hwd.—Hollywood; LA—Los Angeles; ABC—Associated Booking Corp.; Joe Glaser, 745 Fifth Avenue, NYC; AF—Allbrook-Pumphrey, Richmond, Va.; GAC—General Artists Corp., RKO Bldg., NYC; JKA—Jack Kuritz Agency, 214 N. Canon Dr., Beverly Hills, Calif.; McC—McConkey Artists, 1780 Broadway, NYC; MCA—Music Corp. of America, 596 Madison Ave., NYC; MG—Moe Gale, 48 West 49th St., NYC; RMA—Reg Marshall Agency, 6671 Sunset Blvd., Hwd.; SAC—Shaw Artists Corp., 55 Fifth Ave., NYC; UA—Universal Attractions, 347 Madison Ave., NYC; WA—Willard Alexander, 30 Rockefeller Plaza, NYC; WMA—William Morris Agency, 1740 Broadway, NYC.

Hefti, Neal & Frances Wayne (Blue Note) Chicago, 9/12-26, nc

Herman, Woody (Palladium) Hollywood, In 9/16, b

Hill, Tiny (On Tour) ABC

Hines, Earl (On Tour) ABC

Holmes, Jack (On Tour) RMA

Houston, Joe (On Tour) RMA

Howard, Eddy (On Tour) MCA

Hunt, Pee Wee (Angeles') Omaha

Jacquet, Illinois (Fox) Detroit, 9/12-22, t;

(Glesson's) Cleveland, In 9/22; (Troc-  
cavera) Columbus, In 9/29, nc

James, Harry (On Tour) MCA

Jerome, Henry (Claridge) Memphis, Tenn.,  
9/19-10/9, h

Johnson, Buddy (Howard) Washington,  
D.C., 9/12-17, t

Jordan, Louis (Town and Country) Brook-  
lyn, 9/12-21, nc; (On Tour) GAC

K

Kanney, Jay (Palomar Gardens) San  
Jose, Calif., b

Kennedy, Bill (Palladium) Hollywood, b

Kelly, Claude (Riverside) Green Bay,  
Wisc., b

Kenton, Stan (On Tour) GAC

Kerns, Jack (McCurdy) Evansville, Ind.,  
Out 9/20, h

King, Wayne (Shamrock) Houston, Tex.,  
11/11-2/63

L

La Salle, Dick (Plaza) NYC, In 9/18, h

Lande, Jules (Ambassador) NYC, h

Lombardo, Guy (Mitchell) Mitchell, S.D.,  
9/21-27; (Roosevelt) NYC, In 9/29, h

Long, Johnny (Chase) St. Louis, In 9/19, h

M

McCown, Mac (Jesse's Supper Club) Pine  
Bluff, Ark., nc

McCoy, Clyde (On Tour) GAC

McKinley, Ray (On Tour) WA

Marterie, Ralph (On Tour) GAC

Martin, Freddy (Ambassador) Los An-  
geles, Out 10/29, h

Masters, Frankie (Conrad Hilton) Chi-  
cago, h

Morgan, Russ (Baker) Dallas, Tex., Out  
9/24, h; (On Tour) GAC

Minnis, Bob (On Tour) JKA

Monroe, Vaughn (Waldorf-Astoria) NYC,  
h

Morgan, Russ (Baker) Dallas, Tex., Out  
9/15, h; (Roosevelt) New Orleans, 9/18-  
30, h

Morrow, Buddy (On Tour) GAC; (Ara-  
gon) Chicago, In 9/28, b

N

Neighborns, Paul (Shamrock) Houston,  
Tex., 9/16-11/9, h; (Roosevelt) New  
Orleans, 11/13-17/7, h

O'Neal, Eddie (Palmer House) Chicago,  
Out 9/17, b

Otis, Hal (Gaiety Bar) Cheboygan, Mich.,  
Out 9/27, nc

Overend, Al (The Flame) Phoenix, Ariz.,  
nc

Palmer, Jimmy (On Tour) GAC

Pastor, Tony (On Tour) GAC

Perrault, Claire (Plantation Supper Club)  
Greensboro, N.C., nc

Perry, King (On Tour) RMA

Petti, Emil (Versailles) NYC, nc

Phillips, Teddy (Jung) New Orleans,  
11/12-26/31, h

Priest, Louis (Stalter) NYC, 12/15-  
1/1/53, h

R

Ranch, Harry (Deader-Wallack) Columbus,  
9/8-10/1, h

Reed, Tommy (Oh Henry) Willow Springs,  
Ill., Out 9/24, b; (Syracuse) Syracuse,  
N.Y., 10/28-11/17, h; (Stalter) Buffalo,  
N.Y., 11/18-25, b; (Jung) New Or-  
leans, In 12/31, h

Renay, George (Fernwood) Bushkill, Pa.,  
Out 9/20, nc

Reynolds, Tommy (Paramount) NYC, In  
9/10 or 9/17, t

Rosales, Edgar (Palomar Gardens) San  
Jose, Calif., b

Rudy, Ernie (On Tour) GAC

Scott, Stewart (President) Kansas City,  
Mo., Out 10/4, h

Shafer, Freddy (On Tour) GAC

Spanier, Mugsy (Colonial) Toronto, 9/8-  
20, nc

Dixieland Ragpickers (Vagabond) Miami,  
Fla., nc

Dominos (On Tour) ABC

Elynn, Jimmy (Flame) Duluth, Out 9/22,  
no

F

Foots Trio, Jack (Sky Club) Battle Creek,  
Mich., nc

Franklin Quartet, Marty (Airport) Brook-  
lyn, N.Y., nc

Fulton, Lowell (On Tour) SAC

G

Gaillard, Slim (Birdland) NYC, Out 9/17,  
no

Ganner, Erroll (Storyville) Boston, 9/19-  
26, nc

Gibbs Quartette, Ralph (Stables) Biloxi,  
Miss., nc

Gordon, Roscoe (On Tour) SAC

Gordon, Stomp (Fifth Avenue) Chicago,  
Out 9/23, nc

Greer, Big John (On Tour) MG

Griffin Brothers (On Tour) SAC

Groffs Trio, Buddy (Club Lido) Clear  
Lake, Iowa, Out 9/14, el; (Bar Rites)  
Chicago, 9/15-11/2, el

H

Harpa, Daryl (Claridge) Memphis, Tenn.,  
nc

Herrington, Bob (Clemont) Atlanta, Ga.,  
Out 1/2/53, h

I

LIONEL HAMPTON

• Harry James • Glenn Miller

• Ella Fitzgerald • Woody Herman

• Hundreds more!

25c each; 5 for \$1.00. Your  
money back if you don't rate  
them the best action shots  
you've ever seen!

AIRSENE STUDIOS  
1585-D Broadway, NYC

LEARN to make your  
OWN arrangements

Give your band or combo personality

The difference between mediocre outfits and those  
that really get to the top is the difference between  
stock arrangements and personal arrangements which  
create a style—a trademark. You can learn to make  
these popularity-building arrangements by studying our  
convenient HOME STUDY Harmonica and Arranging  
Courses. Send today for free catalog and lessons!  
Check courses that interest you.

UNIVERSITY EXTENSION CONSERVATORY  
Dept. E-394 28 E. Jackson Blvd., Chicago 4, Illinois

Piano, Teacher's Normal Course  
 Piano, Student's Course  
 Public School Mus.—Beginner's  
 Public School Mus.—Supervisor's  
 Advanced Composition  
 Ear Training & Sight Singing  
 Names.....  
 Street.....  
 Music experience.....  
 Would you like to earn the Bachelor of Music Degree?

Choral Conducting  
 DANCE BAND ARRANGING  
 History & Analysis of Music  
 Cornet—Trumpet  
 Professional Cornet—Trumpet  
 Double Counterpoint  
 Age.....  
 State.....  
 Harmony  
 Guitar  
 Mandolin  
 Violin  
 Clarinet  
 Saxophones

Progressive Jazz  
Popular styles  
Chords  
Ear Playing  
Rhythm  
• Foundation

STEINWAY HALL  
13 W. 57th St.  
New York City, C 6-1339

ATTRACTION DANCE ORCHESTRA  
Posters  
AND CARDS

AN IDEA FOR YOUR NEW CARD

113 reproductions of billing created by us for America's  
leading bands, including Vaughn Monroe, Tommy  
Dorsey, etc.—MAILED FREE—Postage paid we serve  
rep.-authors. Get in this class by using CENTRAL art  
posters. Write NOW for date book, price list, complete

CENTRAL SHOW PRINTING COMPANY  
MASON CITY, IOWA

Herth, Milt (Piedilly) NYC, h  
Horn, Freddie (The Klondike) h  
Minnes, Mills, Min., el  
Hodges, Johnny (Colonial) Toronto, 9/23-  
10/4, nc

Hope, Lynn (Showboat) Philadelphia,  
9/22-10/4, nc

Hunter, Ivory Joe (Pep's) Philadelphia,  
9/23-29

Ink Spots (Casino) Toronto, 9/18-24, t;  
(Seville) Montreal, 9/25-10/2, t

Instrumentalist's Trio (El Cortes) Las  
Vegas, h

Izzo, Chris & the Mel-O-Tones (Park Lane)  
Rochester, N.Y., nc

Jackson, Bull Moon (Ebony) Cleveland,  
9/15-22, nc

Kent Trio, Ronnie (Elks Club) Walla  
Walla, Wash.

Keys (Lou's Moravian) Philadelphia, In  
9/15

Krupa Trio, Gene (On Tour) ABC

Lee, Vickie (Dunes Club) Atlantic Beach,  
N.C., nc

Lynn Trio, June (Sarnes) Hollywood, r

McGuire, Betty (NCO Club) Cheyenne,  
Wyo., Out 9/18

McKinley Quartette, Red (Melody Inn)  
Roseburg, Oreg., nc

Melodaires (Locust Grove House) Strom-  
burg, Pa., h

Meyer, Rita (Famous Tap) Chicago, nc

Milburn, Amos (On Tour) SAC

Morris, Joe (On Tour) SAC

Nocturnes (Stalter) NYC, h

O'Brien and Evans Duo (Club Seven)  
Highwood, Ill., nc

Orion (On Tour) SAC

Patterson Quartet, Pat (Air Force Club)  
Moncton, N.B., Canada, pg

Paul, Lea-Mary Ford (Palladium) London,  
In 9/15, t

Quebec, Ike (Tyler's) Avenel, N.J., Out  
9/30, ee

Rico Serenaders (Elks Lodge) Duluth,  
Minn., pg

Rist Bros. Trio (Wilbur Clark's Desert  
Inn) Las Vegas

Rocco Trio, Buddy (Glenn Schmidt's)  
Newport, Ky., el

Rodgers Quintette, Dave (Commercial)  
Elko, Nev., h

Rollin Trio, Adrian (New Yorker) NYC,  
h

Schenk, Frankie (Paramount) Albany,  
N.Y., nc

Shearing, George (On Tour) SAC

Silhouettes (Duluth) Sault St. Marie, Out  
9/23, h

Simmons, Del (London Chophouse) Detroit  
South, Edgy (Town Room) Milwaukee,  
In 9/16

Startbans (Sherman) San Diego, h

Thompson Trio, Bill (Colonial) Hager-  
town, Md., h

Two Bees and a Peep (On Tour) MCA

Vegan Trio, Al (Hi Hat) Boston, nc  
Velvetones (Chicago) Chicago, h

Washburn Trio, Charlene & Milt (Moose  
Club) Spokane, Wash., nc

Williams, Paul (Apollo) NYC, 9/12-18, t

Wood Trio, Mary (Muehlebach) Kansas  
City, Mo., h

Young, Cecil (Times Square) Rochester,  
N.Y., 9/23-29, nc

**Crescendo To Reopen Soon**

**Hollywood**—Bill Door, owner of the property on Sunset Strip that housed the ill-fated Crescendo, plans to re-open the nitery, probably under a different name, as soon as legal details involving the former operators, Harry Steinman and associates, are cleared.

Chicago, September 24, 1952

## The Vera Lynn Story: From Obscurity To Fame—Twice

(Jumped from Page 6)

and vanished from show business. The couple retired to a farm in Surrey, and after the baby was born Vera joined her husband in cultivating the 40 acres. Early in the morning, farm hands would see her milking the cows, or running a hand plough over the rough, barren soil. In two years she passed up more than \$200,000. But Vera couldn't keep away from the stage, and in 1947, when her daughter was old enough to be left in the care of a nurse, she decided to make a comeback.

Stage shows and concerts came in fast, and her first London record was issued in the States. But the BBC, which had such a hand in her early successes, took little notice of Vera.

More of her records were issued in the States. Soon they were selling more than the British releases. In 1950 newspapers were asking why Vera didn't follow her records to America. The BBC remained lukewarm, and U. S. offers were beginning to come in. "My family comes first," said Vera, and stuck by her guns.

Then came the crowning blow. The BBC launched a new air series with a *Sweetheart of the Forces* spot. They knew Vera was open to offers, but they ignored her and gave the spot to film starlet Petula Clark.

Vera retaliated by accepting a £5,000 offer for a series on Luxembourg, the only European station beaming sponsored programs to Britain. But this only angered the BBC, and in the next year Vera was given less than half-a-dozen airings.

Her popularity with the public grew, and last fall she headlined in Val Parnell's *Peep Show* at the London Palladium and a Command Performance before the Royal Family.

Then Tallulah Bankhead brought the *Big Show* to London. She booked Vera for an airing and was astounded.

"Come back to the States with us," she pleaded.

"I didn't know what to do at first," says Vera. "But the BBC

was still dithering about, so I decided to accept the offer."

Vera sailed for the States last Dec. 29. In seven weeks she aired seven *Big Shows*, landed her own NBC series, and did TV shots with Berlin and Como, grossing more than \$50,000.

The BBC at last began to wake up. Officials who could have secured Vera a few weeks before with a twopenny phone call sent cables across the Atlantic.

When Vera returned, a radio series was awaiting her. But even then the Corporation wanted to put her singing second to comedy.

Vera ran through the series with growing dissatisfaction, intensified by the tremendous offers from the U. S. since her disc hit.

But would she return to the States?

"I don't know," she replied. "It's not that I don't like America. It's wonderful. And I enjoyed working there. But . . ."

"I've had offers from Australia, Canada and New Zealand too. But again . . ."

Vera gazed contemplatively at the mirror on her dressing table. We were backstage at London's Adelphi Theatre, and in a few minutes Vera was due on.

The show was Jack Hylton's *London Laughs*. It had been running four months, and former bandleader Hylton predicted another 20 for it.

A press clipping on the table caught my eye. It told how Vera painted in her spare time, had painted a self-portrait and given it to her parents. An errand boy called at the house and saw the painting.

"Coo, it's Vera Lynn!" he exclaimed.

"Thank goodness someone recognized it," said Vera. "It can't be all bad."

We chuckled.

"Do you still paint?" I asked.

"Yes," replied Vera. "At the moment I'm painting my bathroom. We've got friends coming in."

Yes, maybe the States will have to wait a bit for Vera's return.

(Advertisement)

### Gretsch Spotlight

## "That Great Gretsch Sound" Draws Rave of Still Another Drum Star, Roy Harte



Roy Harte and Broadkasters

LISTEN for the Roy Harte drums on Capitol Records, and with the bands of Les Baxter and Bobby Sherwood. This former Les Brown-Charlie Barnet-Jerry Wald-Lucky Millinder man keeps way out in front with his unbeatable combo of better drumming and better drums—plays Gretsch all the way. "Gretsch Broadkasters, greatest drums I ever owned," says Roy. Try a Gretsch outfit at your dealer, write for your free catalog that shows the drums played by Roy Harte (and 6 out of the first 8 winners of the most recent drummer popularity polls). Address: FRED. GRETsch, Dept. DB-952, 60 Broadway, Brooklyn 11, N.Y.

## Art Ford

(Jumped from Page 8)

served for his movie work. Not only has he directed several, but he has written three screen plays. He's done the biggest portion of his movie work in France, which is Ford's favorite country aside from his homeland. It was with Ford's influence that *GiGi* was filmed in France. Ultimately the Colette story was unfolded in play form on Broadway and made a star of Audrey Hepburn. Danielle DeLorme, who was largely responsible for popularizing Colette's work in films, will verify Ford's role in this and other film-making ventures in France.

Very much unlike other powerful and independently-broadcast disc jockey personalities, Ford has a deep respect for the powers that be at WNEW. Much of the policy of *Milkman's Matinee* is determined solely by station executives.

It's not as easy as it sounds to program a record show, especially one that runs five or six hours.

Shall it be good music? How many times a night should a single record be played?

For spinning records, Ford makes a great deal of money. But if asked how much he does make, he says, "I make much more than I'm worth, but much less than people think."

As vague as is that reply, just as vague is Art Ford to the people in the music-record industry who try to contact him. And the people in the industry are specialists at uncovering such tidy tidbits about people they "need" or "use" as neck-size, unlisted phone number, etc.

Possibly only one man may really know Ford, and he is Mike Camito, who has served Art loyally

## RAGTIME MARCHES ON

### FINAL BAR

BURKE—Clarence L. Burke, 46, former sax player with dance bands, August 12 in Hawthorne, N. Y.

BURTON—Richard Burton, 79, former vaude singer, August 15 in Chicago.

CREATOR—Giuseppe Creator, 55, retired bandmaster, August 15 in New York.

DOUGLE—Mrs. Grace Douglass, 59, former singer, August 15 in New York.

GARCIA—Philip Garcia, 49, cabaret singer, August 16 in Port of Spain, Trinidad. He sang under the title of Lord Executioner for more than 50 years.

GEONOTTI—Antonio Geonotti, 89, retired violinist and orchestra leader, August 16 in South Philadelphia.

IVORY—Henry Stanley Ivory, 58, musician, August 4 in bus accident near Waco, Tex.

KENNEDY—T. Reed Kennedy, 52, former radio singer, August 12 in Pittsburgh.

MARTIN—Riccardo Martin, 77, opera singer, August 12 in New York.

PORTER—Mrs. Kate Porter, 90, mother of composer Cole Porter, August 2 at her home near Peru, Ind.

for nine years as an assistant on the *Milkman* show. Camito caretakes Ford's record library, which numbers some 10,000 records. He handles the correspondence that Ford has set up with 16 representatives throughout the world; these send records to Ford from all corners of the sphere. Camito is a one-man clearing house for Ford with regards to setting up appointments with jockey for song pluggers, promotion men, and music publishers. Mike is well-liked, respected and even revered in some quarters of the music business—but nobody really knows Art Ford.

## DRUMMERS!

THE GREATEST WFL CATALOG

WE'VE EVER PUBLISHED IS

JUST OFF THE PRESS!

1953 REVISED EDITION!

FREE!

When you see all the terrific drums and equipment shown in this great new catalog, you'll understand why most of the top professionals choose WFL... 44 pages...color illustrations...photos of the world's greatest drummers playing their WFL's, etc.



CLIP AND MAIL THIS COUPON TODAY!

Please rush my free copy of your new catalog.

DB-3

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_



WFL DRUM CO.

1728-34 North Damen Avenue, Chicago 47, Ill.

### NEW NUMBERS

DAVIS—A son to Mr. and Mrs. Danny Davis, August 7 in New York. Dad is a singer.

MENDY—A daughter, Michele Roberta (7 lbs., 13 oz.) to Mr. and Mrs. Mickey Mendy, August 2 in Berkeley, Calif. Dad is bass man with Dick Jurgens Orch.

"You never saw such an expression on a man's face in all your life!"

"His horn had more snap, more power, more tone-color, and a livelier response than he'd ever gotten... the very first time he tried one of my reeds!"

My friend, who runs a music store here in Hollywood, was tickled pink. Seems that one of his customers, a sax star with one of the well-known bands out here on the coast, had been complaining about not being able to find a good reed any more. Finally, one day my friend persuaded him to try one of my Roy J. Maier SIGNATURE Reeds. Well, sir, you'd have thought someone had willed him a million dollars, he was so pleased with it! He came back, grinning from ear to ear, to tell my friend about it. Claimed his sax had a livelier tone and a snappier response from the first moment he slipped one on his mouthpiece. Of course, he doesn't know why my SIGNATURE reeds are better—he just knows they are! Actually, the difference is in the fine, selected cane I use—and the special way I cut them... ever so gently... so that the virgin vitality and flexibility of the cane isn't squeezed out... but remains to give you more power, ideal tone color and live, snappy response."



YOU'LL like 'em, too!  
Buy 'em... try 'em!  
You'll like the way  
they supercharge  
your horn, too! Ask  
for Roy J. Maier  
SIGNATURE Reeds  
at your music dealer  
NOW!

*Roy J. Maier*  
REEDS

8 STRENGTHS—1, 1½, 2, 2½, 3, 3½, 4 and 5  
Clarinet—Alto Sax—Tenor Sax

Distributed through Music Stores by  
H. & A. SELMER INC. • ELKHART, INDIANA



**CLASSIFIED**

Twenty-five Cents per Word—Minimum 10 Words

Remittance Must Accompany Copy  
(Count, Name, Address, City and State)Classified Deadline—One Month  
Prior to Date of Publication**FOR SALE**

**HUNDREDS MUSICAL INSTRUMENTS** any standard makes—Save up to 50%. Guaranteed certified rebuilt and new instruments available. Including vibraphones, celestes, accordions, accessories, guitars, amplifiers, All Band and Orchestra Instruments. HIGHEST trade-in allowance, speedy repair service, 10 day trial. Free bargain catalog. Write today. Meyer's, 454-R Michigan, Detroit 26, Mich.

**ORCHESTRA COATS**—Blue, white, \$8.00. Slightly used, cleaned, pressed. Tuxedo Trouser, \$6.00. FREE LIST. Wallace, 2418 N. Halsted, Chicago.

**DEAGAN VIBRAHARP**—presto model. Keith Pastor, 214 Lincoln, Dover, Ohio.

**AT LIBERTY**

**TWO GIRL MUSICIANS**—piano and sax, read and fake. Write Jo Scott, 399 Forbes St., East Hartford, Conn.

**MISCELLANEOUS**

**GET FREE LIST** hand instrument close-outs. BERG LARSON Mouthpieces. LOMA COOPER, 63 East Grand Avenue, Chicago.

**VEST-POCKET CHORD CHART**, 180 different chords with symbols. Triads thru thirteenth. Printed card \$1.00. Ted Smith, 17 Brainerd, Danvers, Mass.

**PREPARE NOW** for a permanent, profitable business teaching popular piano. A complete teaching and business plan, including: selling, advertising and promotion ideas. Mirach Series, Box 481-M, Pasadena 18, Calif.

**STAGEFRIGHT CAN RUIN YOUR CAREER** in show business! Don't let Stagefright inhibit your true personality when you can eliminate it easily. Meeting permanently Dr. Carl H. Newbold's new book "How to Conquer Stagefright" can change your life! Only book of its kind on the market. Covers dancing, singing, acting, etc. Actual cases and easy to follow instructions to guide you. Write money back guarantee with your book order now. Send name, address and \$1.95 check or money order to Theatrical Press, G.H. Box 146, Boston 21, Mass.

**ORCHESTRA STATIONERY:** Cards, Ad-  
dress cards, stamps. Jerry's, P.O. Box 664,  
Pottstown, Pa.

**SONGWRITERS:** Want song published or  
on records? Master Music, 636 Wood-  
land, Toledo, Ohio.

**Hard To Get  
JAZZ RECORDS**

Send for FREE Catalog

JAZZ RECORD CORNER  
754 10th Ave., N.Y.C.**Frankie Laine  
Tells His Story**

(Jumped from Page 2)

which is an instrumental, was fourth, *Kiss Of Fire*, a tango, was fifth, and so forth. No one particular style or trend ever has a complete corner on the market.

Another thing people often forget to take into consideration is the element of chance concerned with the time at which a record happens to hit the market, and what type of competition happens to be around at any particular moment.

For instance, Rosemary Clooney is very hot right now, and I think if it hadn't been for the fact that there was another very hot song being established by a girl named Vera Lynn, Rosemary might well have been in the number one and two spots with her records.

**The Blues**

As far as my own personal tastes are concerned, I like to sing, and listen to, all kinds of music. I'm particularly a sucker for the blues. Not too many people among the general public know now that in the beginning this was the kind of thing I liked to do most, and did best. In fact, the word seemed to be around that I was one of the few white boys that sounded Negro.

**Author Shaw  
Meets Critics**

New York—Artie Shaw, back in town with his latest bride, Doris Dowling, made one of his rare public appearances here when he took part in an *Author Meets The Critics* session devoted to his book, *The Trouble With Cinderella*.

Session turned out to be a lively half-hour, with moderator Faye Emerson showing herself pretty much in Shaw's corner, as she admitted that she found in the book several things about the band business that came "pretty close to home" (she is the wife of ex-band-leader Skitch Henderson).

Official defender of the book was Edith Walton, who described it as a warm, human document. Prosecuting critic was Leo Gurko, Professor of English at Hunter College, who spoke of Artie's "juvenile attempts at self-analysis."

To me that was a tremendous compliment, but I don't deny that in the very beginning, after our first records came out, it held me back a little commercially, because a lot of the radio shows for which we were trying to be sold at that time refused to hire me on the grounds that they were afraid it would hurt with their southern stations. It took us about two or three years to overcome, and I think that getting into the kind of songs that we did later, like *Lucky Old Sun*, *Mule Train* and *Cry Of The Wild Goose* made people begin to think of the styling in a different vein.

But I still get a tremendous urge, every once in a while, to do something in the old blues vein, and I guess occasionally I can still talk Mitch Miller into it.

**• How About  
PRESS CLIPPINGS**

We maintain Entertainment; Radio and TELEVISION Departments  
**ROMEIKE** NEW YORK CITY  
220 W. 19th STREET

**TENOR BAND LEADERS**

Write today for our ever expanding catalog of arrangements for America's Most Danceable Music Style.

**PHOENIX MUSIC ARRANGING SERVICE**  
606 W. Piedmont, Phoenix, Ariz.

**NAME BAND  
SCHOOL OF MUSIC**

Enroll now

Address inquiries to  
**NAME BAND SCHOOL OF MUSIC**  
P. O. Box 511, Tucson, Arizona

**DON'T FUMBLE FOR CHORDS!**

The **PIANO-MASTER CHORD CHART** shows the actual piano keys to use for each chord. 144 keyboard illustrations. Includes 7ths, 9ths, aug., dim., etc. Complete! Easy to use! Send \$1 today to **CHURCHILL PUBLICATIONS**, Suite 132, 45 N. First Street, San Jose, California.



Now! the new

EMCEE magazine

Contains original material.

Monologues, Farce, Sketches,

Dances, Pictures, Stories,

Poetry, Gags, Jokes,

Subscriptions, \$2. Add \$1

for 6 issues packed in book form.

EMCEE—Dept 2

P.O. Box 983

Chicago 90, Ill.

**TAILOR MADE SCORES**

for  
Symphonic Bands, Concert Orchestras  
Dance Bands, Combos, Choirs  
Choral Groups, Vocal Groups  
WRITE FOR PARTICULARS  
**ADIRONDACK ARRANGING SERVICE**  
P.O. Box 165, Amsterdam, N. Y.

**SONGWRITERS**

PROTECT YOUR IDEAS!  
HOLD ALL SONGS, POEMS!  
Write for safe, correct procedure!

**SONG SERVICE**  
Dept. DB, 333 W. 56th St., N.Y. 19, N.Y.

**PIANIST**  
16 block chord exercises by Sam Saxe of Hollywood based on traditional harmony.  
Price: \$3.00 Postal or money order only to

**SAM SAXE**  
6513 Delongpre Ave. Hwd. 28, Col.

**Howard Rumsey JAZZ CONCERTS**

Hear The Great Stars In Modern Jazz Nightly And Sunday (2 P.M. Till—)  
Featuring Shorty Rogers—Jimmy Giuffre—Milt Bernster—Frank Patchen—Shelly Manne—Bob Cooper.

**THE LIGHTHOUSE**

38 PIER AVE., HERMOSA BEACH, CALIFORNIA

IN NEW YORK IT'S

**HENRY ADLER MUSIC CO.**

136 WEST 46th ST., N.Y.C. 19, LUX. 2-1487-8

FOR MUSICAL INSTRUMENTS &amp; ACCESSORIES

HEADQUARTERS FOR

LEEDY &amp; LUDWIG, OLDS, MARTIN, A. ZILDJIAN, AMARCO,

DEAGAN, EPIPHONE, PEDLER, PREMIER, LEBLANC.

DRUM INSTRUCTION

**HENRY ADLER SYSTEM****PHILADELPHIA'S DRUM SPECIALISTS**

Individual Instruction by Well Known

Name Band Drummers

... A COMPLETE DRUM SERVICE ...

TOLLIN &amp; WELCH DRUM STUDIO PHILADELPHIA, PA. PHONE WALNUT 2-2331

**now  
P.M. pressure plate  
ligatures**

FOR BETTER TONE—LONGER REED LIFE  
clarinet and alto sax \$1.25  
tenor sax \$1.35

TRY ONE AT A  
MUSIC STORE  
REPAIR SHOP  
OR WRITE

PATENTED

THROUGHOUT THE WORLD

PENZEL, MUELLER &amp; CO., INC.

1000 N. Dearborn Street, Chicago 10, Illinois

**you've got to hand it to the NEW**  
the undisputed champion  
of music magazines

because

It's dedicated to music only, and it's the only magazine that covers every phase of the music world.

because

it projects the most ambitious editorial coverage of any music publication. A new editor-in-chief; a new, big staff; an expanded national roster of correspondents; and a thousand and one great new editorial services and features.

**you've got to hand it to the NEW Down Beat!**

*It satisfies every musical appetite, feeding tons of editorial calories to*

**the fan!**

The vast general public that dotes on celebrities will read all about them in the BEAT.

**the musician!**  
Jazzman, or longhair; arranger, leader or sideman; cat or fig, commercial, bopper or prig, they're all represented in the BEAT.

**the music biz!**

Recording director, phone company, performing artist, tunesmith or publisher, record buyers, salesmen, disk jockeys, juke box ops, dealers or distributors. Every phase of the platter' market is chronicled in DOWN BEAT.

**POPULAR**

**rhythm & blues**

**JAZZ**

**CLASSICAL**

and now we're handing it to you

A SPECIAL SUBSCRIPTION OFFER

FOR A LIMITED TIME ONLY TO GET YOU FAMILIAR WITH THIS NEW EXCITING DOWN BEAT

You save \$5.50\*

10 Regular issues of Down Beat for only \$2.00. An introductory offer which will not be repeated.

\*Order of course you want a full year's subscription at \$6.00 with a saving of \$1.50.

MAIL THIS OUT AND MAIL TO:

Down Beat, Inc.  
2001 Calumet Ave.  
Chicago, Illinois

Gentlemen:  
I enclose my check or money order for sum

of \_\_\_\_\_  
Name \_\_\_\_\_  
Street & No. \_\_\_\_\_  
City & Zone \_\_\_\_\_  
State \_\_\_\_\_

# Frankie Laine's **Q** **W** **O** **D** **Y** **N** **E** **A** **T**

THE NEW YORK  
PUBLIC LIBRARY  
FOR THE  
ADVANCEMENT  
OF LIBRARIES

## AVEDIS ZILDJIAN Hall of Fame

**D**  
**O**  
**W**  
**N**  
**E**  
**A**  
**T**

GENE KRUPA BUDDY RICH SHELLY MANNE RAY MARINER LIONEL HAMPTON DON LACOND LOUIS BEUSON

JO JONES TEDDY STEWART COZY COLE

ZUTTY SINGLETON TOMMY THOMAS

BARRETT DEEMS SONNY IGLE NICK TATOI

DICK SHANAHAN IRV KUGLER GEORGE WETLING MONEY FIELD

RAY BAUDUC J.C. HEARD TONY KAHN

ALVIN STOLLER ED SHAUGHNESSY

ROY HAYNES JACK SPEKING KARL KIEH

STANLEY KAY BUDDY SCHUTZ

ERNY RODSILL



We take great pride in presenting a few of the drum stars who individual handwork of skilled craftsmen who follow a formula then has been a secret of the Zildjian family for over 300 years. If you want the finest, visit an Avedis ZILDJIAN Cymbalist. These drummers prefer Avedis ZILDJIAN because they know that their quality, tone, and resonance have never been equaled. Every cymbal bearing the Avedis ZILDJIAN trademark is the result of a long process of craftsmanship.

**AVEDIS ZILDJIAN Company**  
39 FAYETTE STREET • NORTH QUINCY, MASS., U.S.A.  
CIMBAL CRAFTSMEN SINCE 1623...  
IT HAS LONG BEEN A FINE ART WITH US

Agents in principal cities throughout the world

*Handwritten signature of Avedis Zildjian*

AVEDIS ZILDJIAN CO.  
CRAFTSMEN SINCE 1623...  
It has long been a fine art with us

## New Benny Goodman & A Sensation

(See Page 3)

\* \* \*

## Story Of Vera Lynn

(See Page 6)

\* \* \*

## Ellington Jubilee

(See Page 1)

\* \* \*

## On The Cover JATP

(See Page 1)

\* \* \*

Your dealer's name:

Agent in principal cities throughout the WORLD